Best Spring Issue Ever!

Just CrossStitch®

12 Beautiful Projects

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St. Patrick's Day Design

Stitch a Bunny for Easter

MARCH/APRIL 2008
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Hummingbirds Galore
Afghan and Bellpull Designs

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Volume 27, Number 2 • March/April 2009

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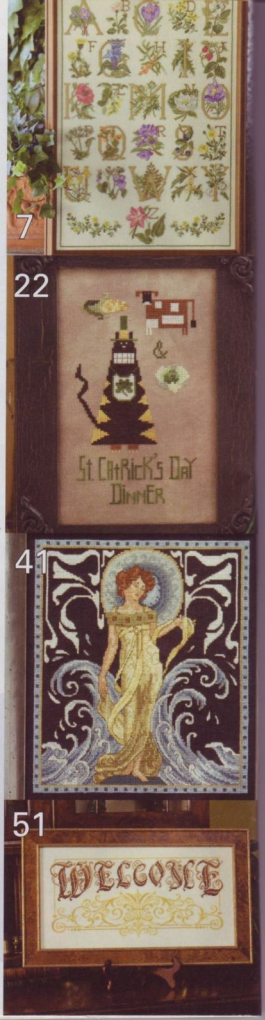

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One Stitch Ahead

Opening packages from designers is one of my favorite parts of this job—each package is an opportunity for a happy surprise. Sometimes I know what's inside, sometimes I don't.

The little bunny box-top designed by Janelle Giese (below and on page 46) is a perfect example of the unexpected pleasures of this ritual. It came to us unannounced, and I had no idea what Janelle had in store for us. It's what we would call a "Wow!" piece. Although it's a small design, it's one of the most impressive that I have seen in recent years. The color palette is not extensive, but Janelle's unique use of backstitches and straight stitches give her designs a level of detail that's hard to achieve in counted-thread embroidery. Because *Sweet Pea* contains a lot of detail in a tiny area, its instructions are complex. To keep the chart from becoming too complicated, we've presented it twice: once focusing on cross stitches and once focusing on backstitches. We've also presented two versions of each detailed illustration in an effort to present intricate details as clearly as possible. We hope that the extra drawings will help prevent frustration when dealing with fractional stitches and allow you to achieve the exact results of Janelle's original.

Another "Wow!" piece in this issue, *Rings*, appears on page 25. Tracy Horner's mandala- and Celtic-knot-inspired designs have no equal in the industry today. Study the design closely and you'll be amazed how much variety in design is contained within what, on first glance, appears as just a simple set of interlocking rings. The entire piece is stitched in only two shades of overdyed floss—another area in which the design is deceptively simple and complex at the same time.

Sweet Pea

This issue is filled with designs that should please readers of all artistic sensibilities, from the shimmering on blossoms of Donna Giampa's *Hydrangeas* on page 57 to Koneta Ann Hurlstone's small but colorful *Tuscany* on page 30. Take time to read about Suzanne Snead and Barbara Syburg of Prairie Moon (page 20), and you'll gain appreciation for the sly humor contained in *St. Catrick's Dinner* (page 22).

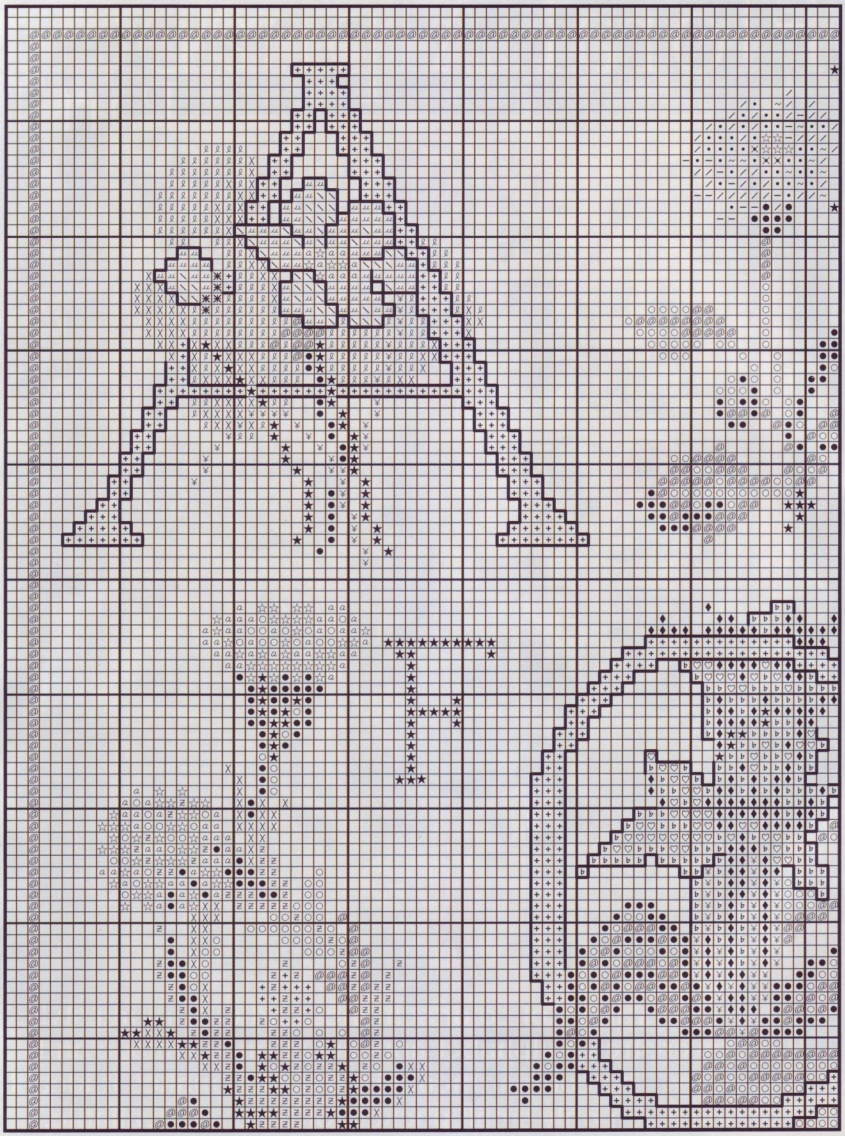
I hope everyone will take advantage of the lengthening days to sneak in a few extra hours with a favorite cross stitch project. Happy stitching!

Elizabeth Pugh

How weighty to me are your thoughts, O God!
How vast is the sum of them!
Psalm 139:17 (NRSV)

Floral Alphabet: Part I

Suitable for a variety of color schemes and decorating styles, this flower-strewn alphabet appears at once vintage and contemporary. The compartmentalized design makes it ideal for working when only small pockets of time are available.



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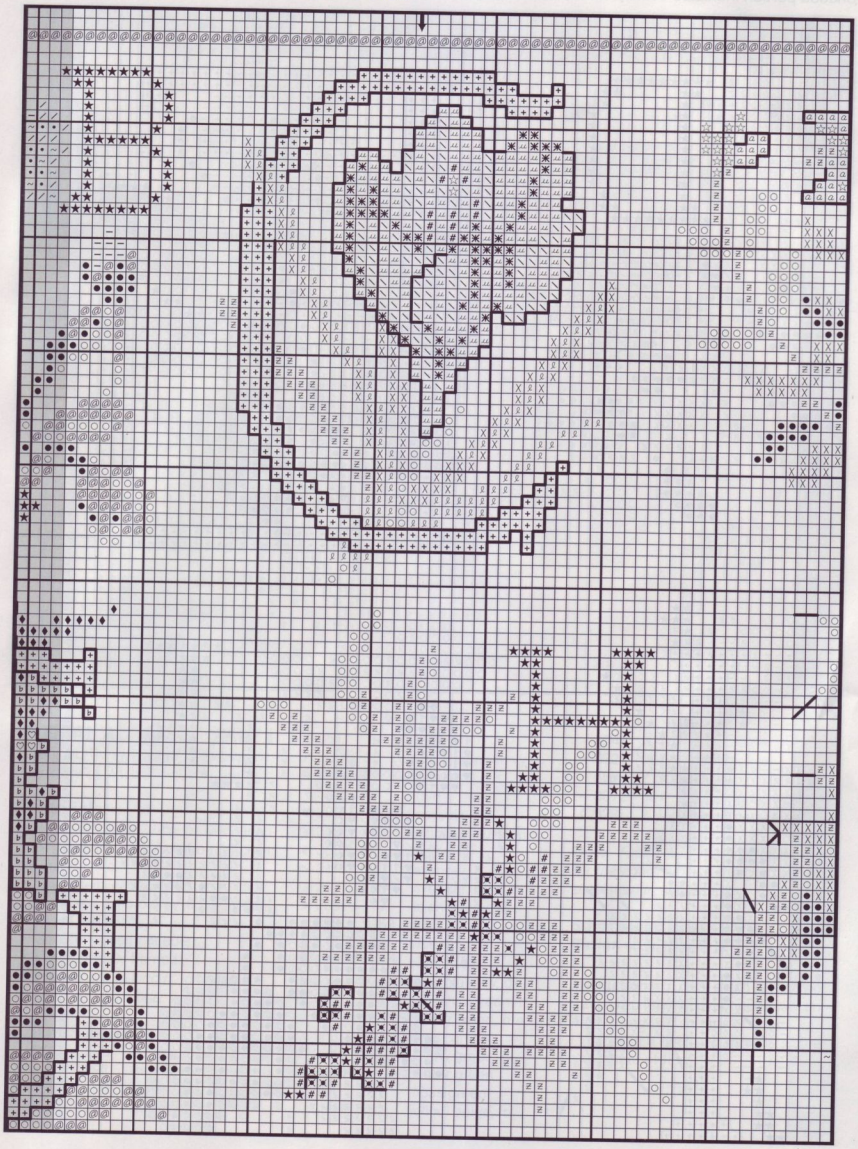

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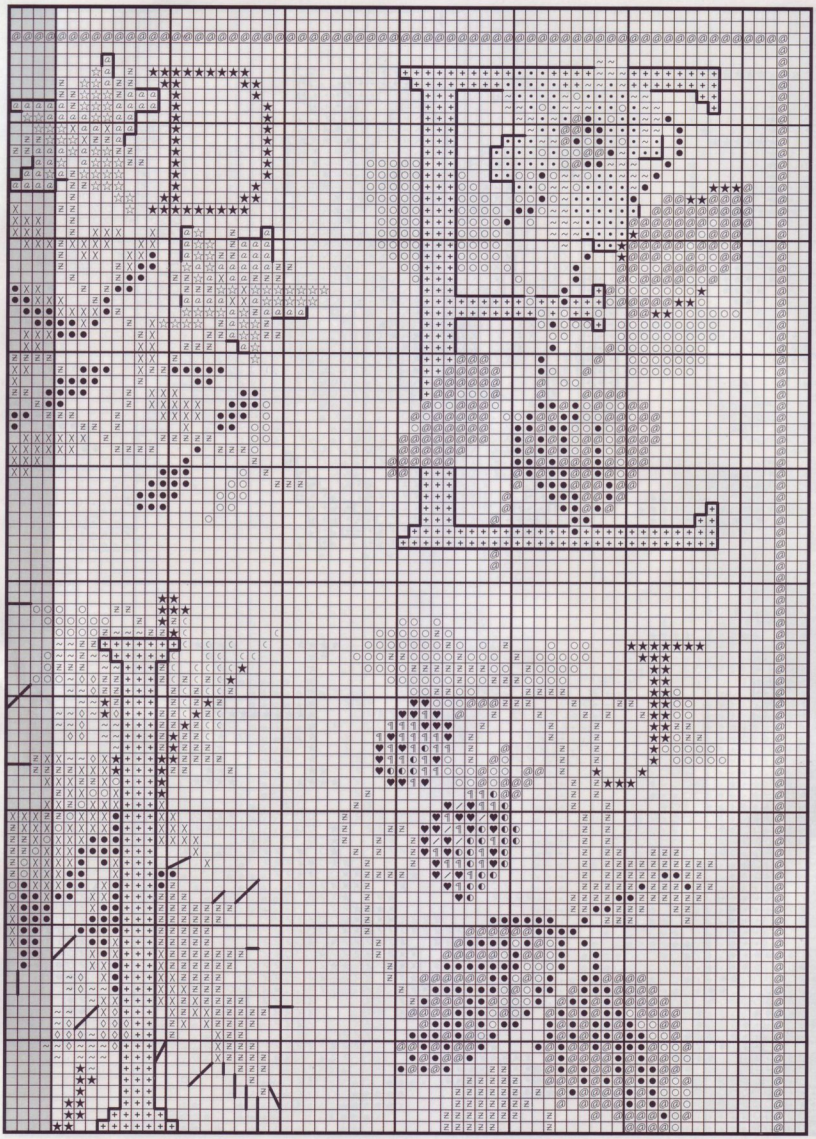

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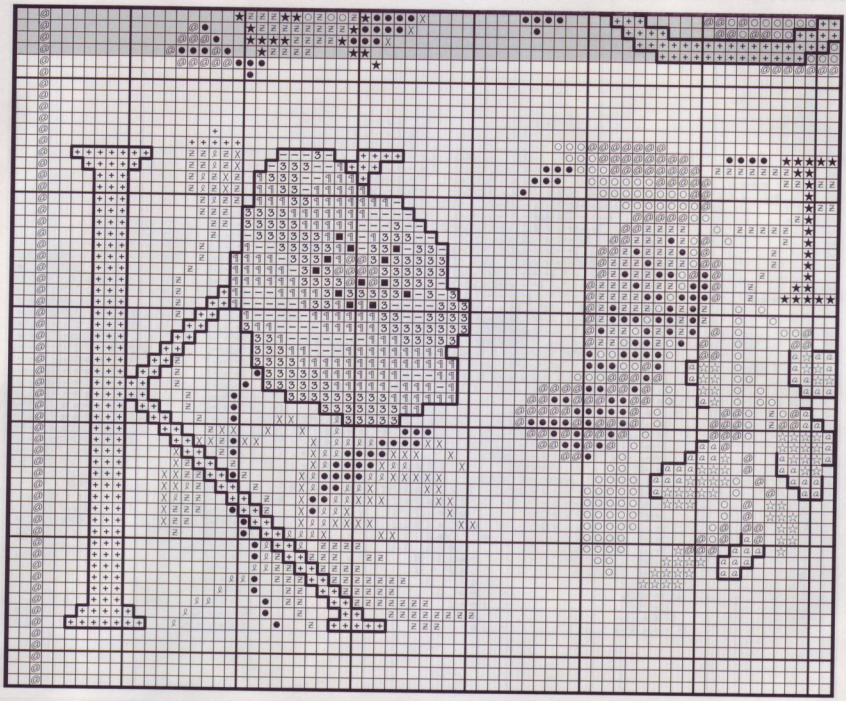


FLORAL ALPHABET: PART I

Designed by Permin of Copenhagen, Courtesy of Wichelt Imports, Inc.

Materials:

- 25" x 19" piece 32-count ivory linen **or** 16-count ivory Aida from Wichelt Imports, Inc.*
- One skein each DMC® or Anchor® six-strand embroidery floss (Model uses DMC®.)**
- Size 26 tapestry needle
- Professionally framed*

*See "Where to Find It" on page 63.
**Refer to color code.

	DMC®	Anchor®	
⍺	445	288	lemon, lt.
☆	444	291	lemon, dk.
✖	972	298	canary, dp.
#	970	925	pumpkin, lt.
ℨ	351	10	coral
⁄	963	23	dusty rose, ul. vy. lt.
–	3326	36	rose, lt.
¶	335	40	rose
♥	309	42	rose, dk.
¥	316	1017	antique mauve, med.
◐	3687	68	mauve
\	211	342	lavender, lt.
⩓	210	108	lavender, med.
✶	208	110	lavender, vy. dk.
♡	828	9159	blue, ul. vy. lt.
♭	813	161	blue, lt.
◆	826	161	blue, med.
■	312	979	baby blue, vy. dk.
ℓ	368	214	pistachio green, lt.
@	3347	266	yellow green, med.
X	989	242	forest green
○	3348	264	yellow green, lt.
●	3346	267	hunter green
ƶ	581	281	moss green
☾	3047	852	yellow beige, lt.
+	834	874	golden olive, vy. lt.
★	832	907	golden olive
•	blanc	2	white
~	3072	397	beaver gray, vy. lt.
◊	928	274	gray green, vy. lt.

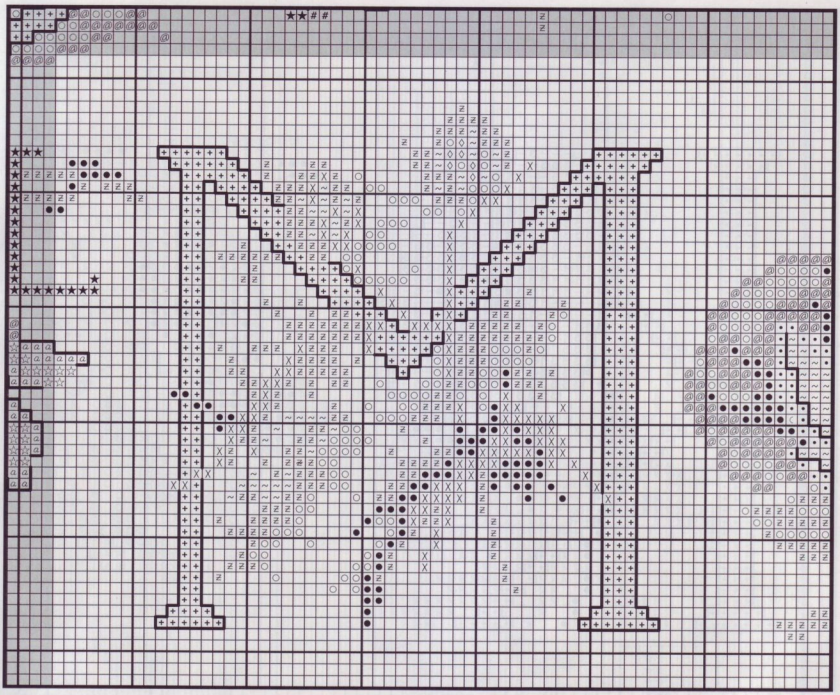
Note: *Fabric and material given are for the entire project. The chart will be presented in two issues.*

Stitch count: 300H x 203W
Design size: 18 3/4" x 12 3/4"

Instructions: Cross stitch over two threads on linen or over one square on Aida, using two strands of floss.

Backstitch over two threads, using one strand of floss.

Shaded portion indicates overlap from pages 9 and 11.



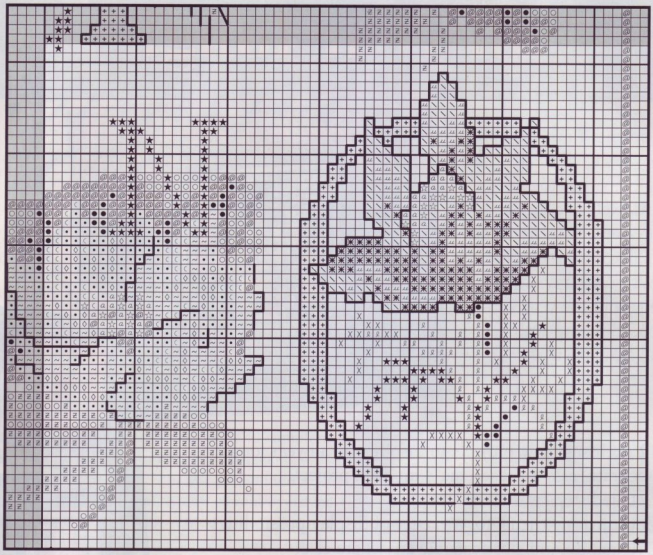
Backstitch instructions:

444	291	flowers on *D*, *L*, *T*, *U*; flower center in *O*
970	925	flower on *H*
335	40	flowers on *K* and *Z*
208	110	flowers on *A*, *C*, *O*, *R*, and *V*
826	161	flowers on *G*
312	979	berries on *S*
989	242	greenery on *I*, *U*; flower centers on *T*; floral sprays in bottom corners
832	908	Outlines of letters *A*, *C*, *E*, *G*, *I*, *K*, *M*, *O*, *Q*, *S*, *U*, *W*, and *Y*; foliage on *S* and *X*
928	274	flowers on *E*, *N*, and *Y*

Stitched by Linda Nelson

Floral Alphabet: Part I

Shaded portion indicates overlap from pages 10 and 12.



Floral Alphabet: Part II will appear in the May/June 2009 issue.

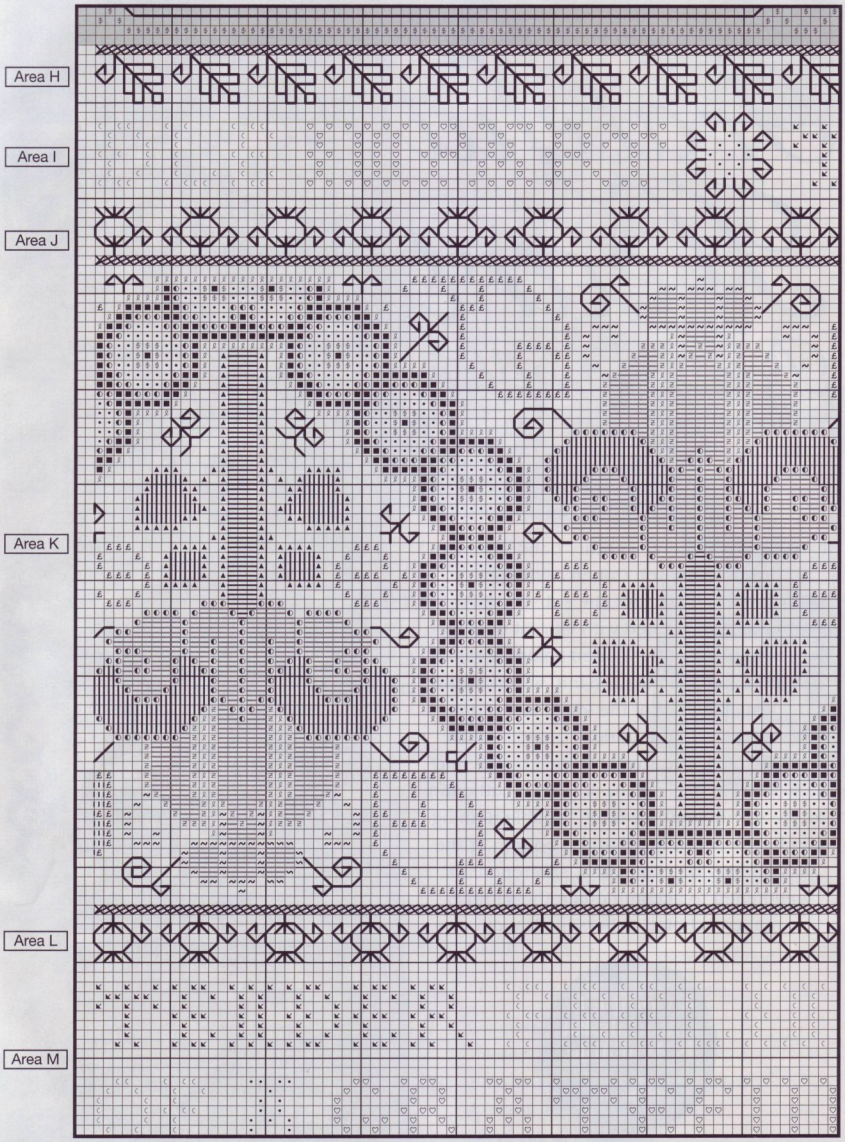
Grateful Heart Band Sampler: Part II

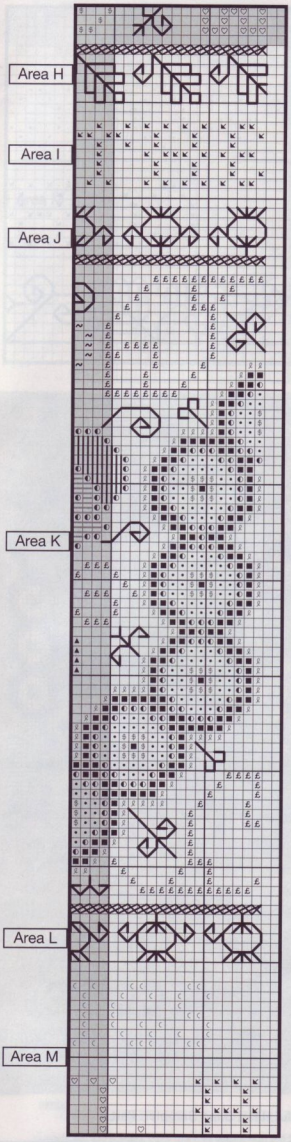
Intricate seventeenth-century band samplers inspired Sharon Cohen to design *Grateful Heart,* but she substituted a colorful palette created with vibrant overdyed flosses in place of the muted colors of old. A delightful, arcaded floral band, which forms the visual anchor of the lower half of the design, revisits the upright Gobelin stitch used in Part I. The small dividing bands may be worked in backstitch, or—more authentic to the seventeenth century—double-running stitch. The acorn motif at the bottom of the design may be eliminated, shortened, or lengthened to accommodate the sampler maker's choice of personalization.

A Complete Materials Kit is Available
See ad on page 19 for details

Grateful Heart Band Sampler: Part II

Shaded portion indicates overlap from January/February 2009 Issue.





GRATEFUL HEART BAND SAMPLER: PART II

Designed by Sharon Cohen
of The Nostalgic Needle

Materials:

- 25"x 12" piece 32-count summer khaki Belfast® linen from Zweigart®*
- One skein each The Gentle Art Sampler Threads™**
- One skein each The Gentle Art Simply Shaker Sampler Threads™**
- Size 26 tapestry needle

**See "Where to Find It" on page 63.*
***Refer to color code.*

The Gentle Art Sampler Threads™
DMC® Alternatives Listed in Parentheses

◤	0130 (469)	avocado
~	0111 (3761)	sea spray
≠	0430 (3822)	summer meadow
◐	0710 (3731)	pink azalea
ℓ	0920 (3766)	tropical ocean*
•	0160 (3078)	willow*
£	0210 (826)	blue jay*
@	0870 (3746)	sugarplum*

The Gentle Art Simply Shaker Sampler Threads™
DMC® Alternatives Listed in Parentheses

▲	7023 (3815)	green pasture
■	7044 (3750)	dungarees
○	7045 (503)	mountain mist
$	7028 (367)	grape leaf*
♡	7011 (316)	berry cobbler*
☾	7006 (932)	old blue paint*

**Two skeins required.*

Note: *Fabric and material given are for the entire project. Part I of the chart was presented in the January/February 2009 issue.*

Stitch count:
Whole Sampler: 298H x 94W
Part 2: 145H x 94W
Design size:
Whole Sampler: 18⅝" x 5⅞"
Part 2: 9⅛" x 5⅞"

Instructions: Cross stitch over two threads, using two strands of floss. Personalize, if desired, using two strands of floss and a favorite alphabet. (**Note:** Acorn border in Area M can be shortened or lengthened as necessary.)

Work double-running stitch over two threads, using two strands of floss.

Work upright-gobelin stitch over two threads for flower buds in Area K, using two strands of floss and referring to Figure 1.

Work vertical satin stitch where black lines appear in Area K flowers, using two strands of floss. Work horizontal satin stitch where gray lines appear in Area K flowers, using two strands of floss. Floss colors for satin stitches are listed in Figure 2. Work long-arm cross stitch over two threads, using two strands of floss.

Long-arm cross stitch instructions:

0920	Area H
0210	Areas J, L

Double-running stitch instructions:

7023	Area H, I
7044	Areas J, K, L, M

Upright-gobelin stitch instructions:

0430	tip of buds in Area K
0111	center area of buds in Area K
0130	base of buds in Area K

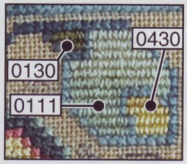
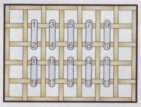
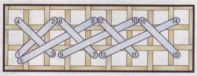


Figure 1. Area K Flower Buds. Fill Buds with upright gobelin stitch worked in colors indicated.



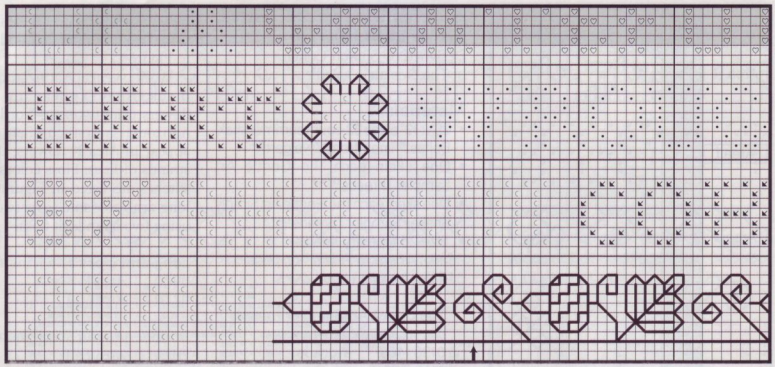
Upright-Gobelin Stitch
(Over Two)

Double-Running Stitch
(Over Two)



Long-Arm Cross Stitch

Shaded portion indicates overlap from page 16.



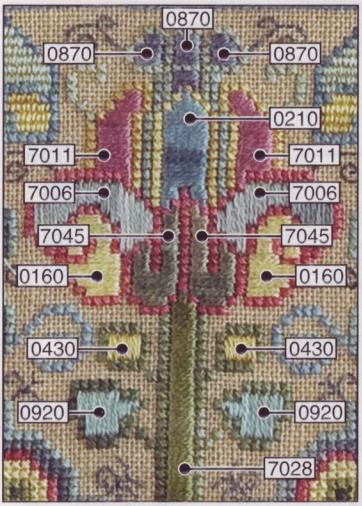
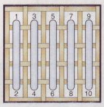


Figure 2. Area K Flowers. Work vertical or horizontal satin stitch in the colors indicated.



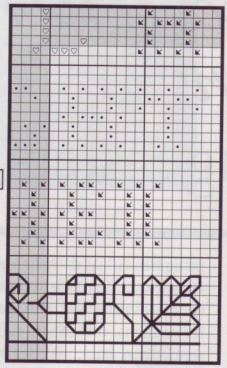
Vertical Satin Stitch

Horizontal Satin Stitch

Grateful Heart Band Sampler: Part II

Shaded portion indicates overlap from pages 17 and 18.

Area M



Grateful Heart Band Sampler: Part I appeared in January/February 2009 issue.

Just CrossStitch

Exclusive Mail-Order Kits

Grateful Heart Band Sampler Materials Kit

Sampler appears on page 15

Complete (parts I and II) materials kit includes:

- Custom cut 32-count summer khaki Belfast® linen from Zweigart®
- Twelve skeins of Gentle Art Sampler Threads™ floss
- Nine skeins of Gentle Art Simply Shaker Sampler Threads™ floss

Order #	Price
K-JCS13-1	$52

Once Upon A Tree Materials Kit

Project appears on page 38

Complete (four-season) materials kit includes:

- Custom cut 32-count pearled barley linen from Lakeside Linens & Designs
- Nine skeins of Gloriana Threads silk floss
- One skein of The Thread Gatherer Silk'n Colors
- One spool of Access Commodities Accentuate
- One skein of Crescent Coulors Belle Soie silk
- Seven skeins of Needlepoint Inc. silk floss
- Two skeins of Kreinik Silk Mori Milkpaint™
- One skein of Kreinik Silk Mori
- One spool Kreinik Very Fine Braid #4
- Six packages of Mill Hill Petite Seed Beads

Order #	Price
K-JCS13-2	$135

Growth Rings Materials Kit

Sampler appears on page 25

Kit includes:

- Custom cut 32-count bittersweet linen from Lakeside Linens & Designs
- Eight skeins of Hand Dyed Fibers silk embroidery floss

Order #	Linen	Price
K-JCS14	32-ct.	$55

ORDERING INFORMATION

Shipping and Handling not included in kit price. Allow 3–4 weeks delivery within the US.

Please refer to order # indicated beside the fabric selections listed above.

By phone—Call toll free: 1-800-547-4176, ext.2

By Internet—Go to www.marthapullen.com and place your order with our secure online ordering service.

Prairie Moon Designs
Stitching Sisters

Sisters, stitchers, business partners, and best friends: the bond between designers Suzanne Shead and Barbara Syburg couldn't be stronger. Although separated in distance by more than a thousand miles, in five short years the pair has found a way to turn their rustic design sensibilities into a thriving design company called Prairie Moon.

Barb (left) and Sue as girls.

The foundations of the company are rooted in the sisters' childhood spent in northern Indiana. "When we were young, we were introduced to needlepoint and crewel by our mom and grandmother, but our introductions to quilting, knitting, and cross stitch grew out of our joint interests in venturing into other areas of needlework. We really can't think of too many crafts we haven't tried over the years, either jointly or individually," Barb explains.

The younger of the two sisters, Texas-based Barb holds a degree in fine arts with a concentration in photography and painting, and she spent years working as a fabric artist. Sue, who still lives in their native Indiana, is an attorney whose mind is never far from her needlework projects.

They settled on the name Prairie Moon after each had proposed five names each for the company. Sue's home town of Rolling Prairie, Indiana, supplied the first half of the company name, and "moon" seemed like a natural fit with a country logo they had designed to represent themselves.

"When Sue and I started thinking about a cross stitch design company, we felt we had many of the logistics covered as far as how to actually produce the patterns—the difficult part was figuring out what kind of designs we wanted to do," Barb explains. "We both keep lists of ideas for designs. We talk about all of them and bounce ideas off each other, with the hope that two brains will be better than one!"

The sisters believe that living in two different areas of the country had helped broaden their areas of interest, in turn enriching their designs.

"Styles in Texas and Indiana differ dramatically, so we're able to bring fresh ideas to the table based on our experiences and unique areas of exposure. We try to get ideas for designs on paper and then send them back and forth until we agree on a potential finished design," Barb says. The two send unfinished pieces back and forth, with one sister lending a fresh perspective on design challenges when the other gets stuck. They say that the collaborative process helps prevent them from getting stuck in one style or design type.

I Do Believe in Spooks

The sisters' first set of designs was a primitive weathervane series (including *Cow Weathervane*, opposite page); five years later, the series is still one of their strongest sellers. Their designs, however, have expanded to include more traditionally artistic themes in addition to the rustic primitives that first launched Prairie Moon. Whether

Cow Weathervane

Hana

Cat vs. Spider

inspired by Halloween or samplers, Prairie Moon designs usually boast a muted color palette and fabric in any color but white.

"We both agree on our biggest stitching influence: each other. We like the same colors, fabrics, and styles, which makes working together so much fun, and we've been able to add our individual talents and ideas to the mix to keep things interesting for us and, hopefully, for the people who like our designs," Barb says.

The Red and The Black

"Obviously, working from Texas and Indiana causes some problems, but with cell phones and e-mail, we've learned to adapt. We talk to each other daily, and since we've always been best friends, working together on our designs has allowed us to stay close and share our love of needlework," Barb says. "The biggest challenge for us has been transforming a free-form drawing into a graphed design. Thinking in squares is very different than drawing random shapes. We feel that one of our biggest progressions has been to not let the graph define our design."

"Styles in Texas and Indiana differ dramatically, so we're able to bring fresh ideas to the table based on our experiences and unique areas of exposure."

Though cross stitch keeps Sue busy when she's not in the courtroom, she still finds time to indulge her other creative hobbies. "I absolutely love to knit," Sue says. "I read most knitting magazines cover-to-cover and always have a number of projects on-going. Purses and felted bags are my favorite, and, of course, one can never have enough knitted scarves for winters in Indiana."

Barb often travels with her husband Bob on his business trips and manages to keep up with her Prairie Moon duties while sneaking in a few rounds of golf. "The great thing is, I can take my work with me so I don't feel like I'm getting behind," Barb says.

The sisters have a full roster of designs set for release in 2009: more Halloween designs—a *Welcome to the Crypt* series and shadow boxes—as well as Christmas fobs, pin-cushion boxes, and boxes with stitched inserts. Having hit their stride with a balanced partnership, one could hardly imagine that Barb and Sue aren't over the moon with their successes in cross stitch.

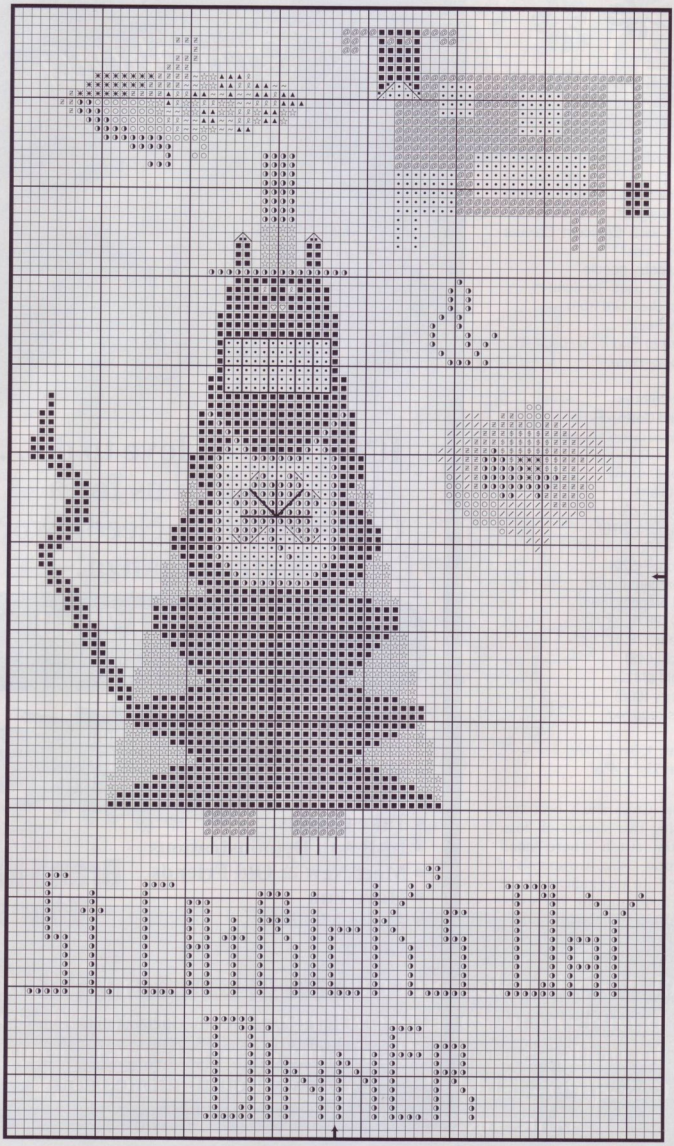
Witch Boot

To see more Prairie Moon designs, visit *www.prairiemoon3.com*. Write to Barb and Sue via e-mail *prairiemoon3@aol.com*, or by post at 2540 Meadow Wood Road, Granbury, TX 76048.

St. CatRick's Day Dinner

Look closely and you can decipher this Irish-themed message. Sporting an emerald-green top hat and a shamrock bib, St. Patrick's feline friend is ready for his St. Paddy's Day feast of corned beef and cabbage.

St. CatRick's Day Dinner



ST. CATRICK'S DAY DINNER

Designed by Barbara Syburg and Suzanne Shead of Prairie Moon

Materials:

- 14" x 11" piece 32-count vintage wood smoke linen from Lakeside Linens & Designs*
- One skein each Crescent Colours Hand Dyed Floss**
- Size 26 tapestry needle
- Frame (Model uses The June in Fleamarket Blackbird from The Family Tree)*

**See "Where to Find It" on page 63.*
***Refer to color code.*

Crescent Colours Hand Dyed Cotton Floss
DMC® Alternatives Listed in Parentheses

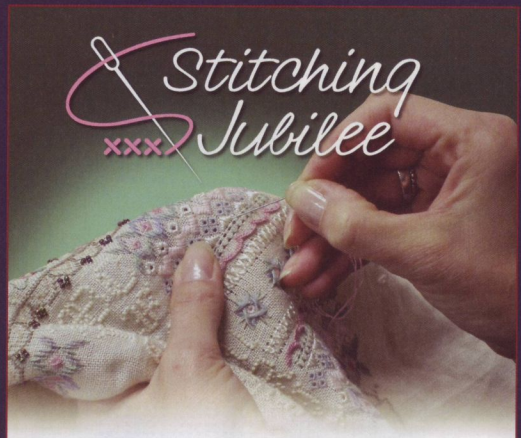
■ blackbird (310)*
◑ grasshopper (986)
• bamboo (blanc)
☆ golden star (728)
@ almost auburn (975)
/ tomatillo (772)
○ barrel cactus (522)
ǂ frozen margarita (164)
✱ steamed broccoli (895)
$ jolly holly (987)
▲ sassy brass (782)
~ baby chick (445)
ℓ Finley gold (3822)
♡ Carrie berry (605)
Two skeins required.

Stitch count: 123H x 70W
Design size: 7³/₄" x 4³/₈"

Instructions: Cross stitch over two threads, using two strands of floss. Work partial stitch where small symbols appear, using two strands of floss. (**Note:** Thin lines indicate partial stitch placement and are not to be backstitched.)

Backstitch (bs) over two threads, using one strand of floss.

Backstitch (bs) instructions:
blackbird — cat's teeth, shamrock
golden star — cat's claws



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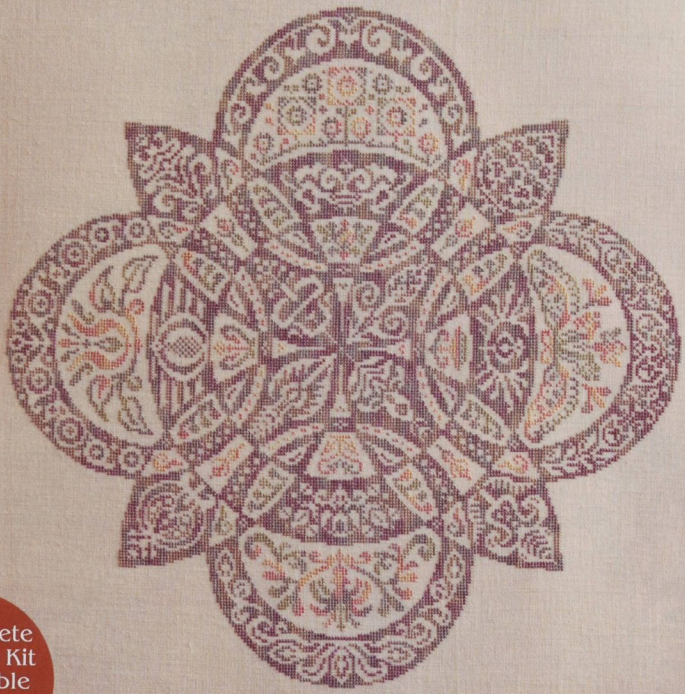
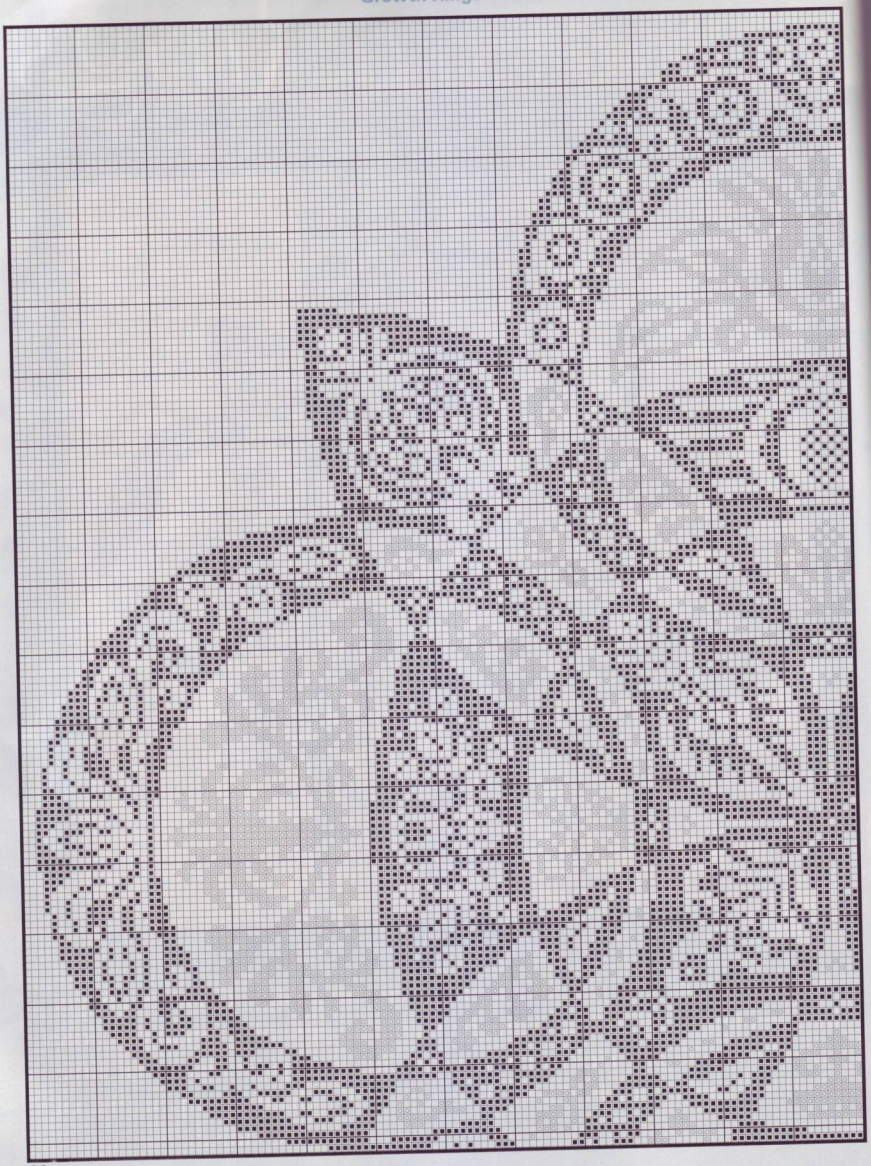
Growth Rings



A Complete Materials Kit is Available

See ad on page 19 for details

A kaleidoscopic study of pattern and color, *Growth Rings* dazzles the eye using a mere two shades of overdyed floss. Designer Tracy Horner's imaginative appreciation of line and shape reveals itself in each individual component of the design, no two of which are alike.



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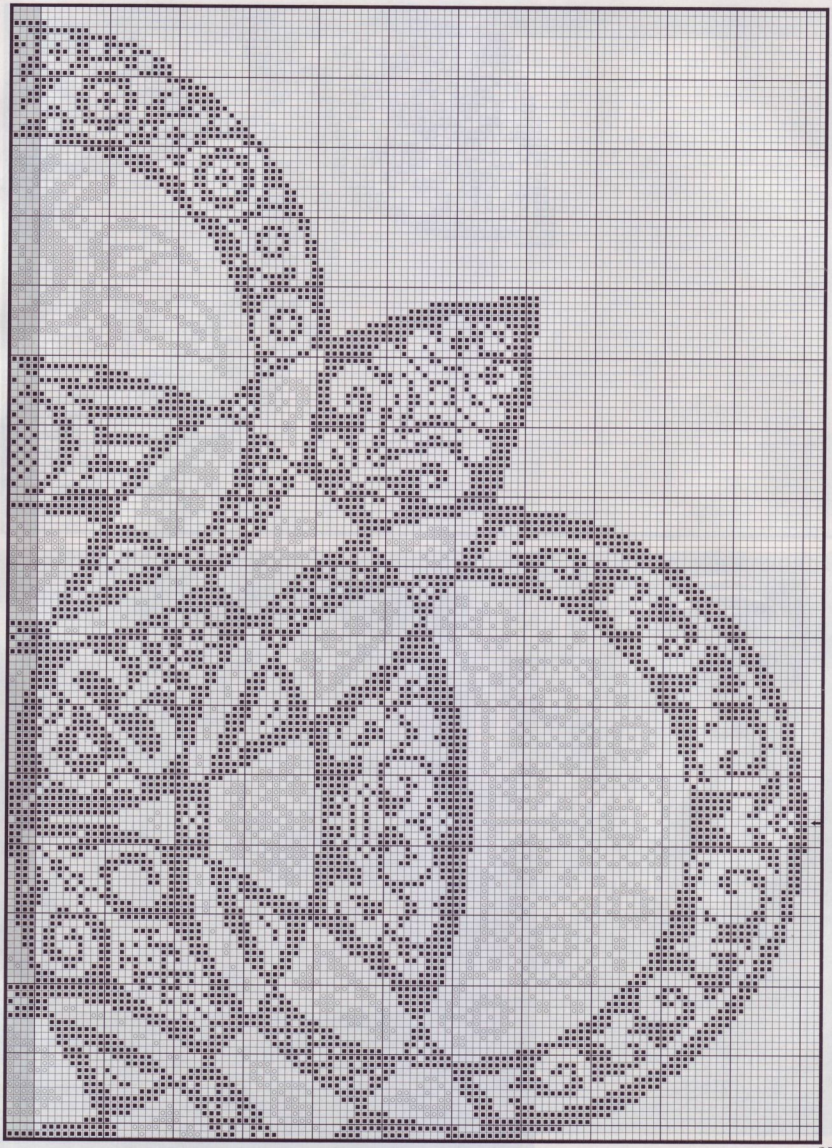

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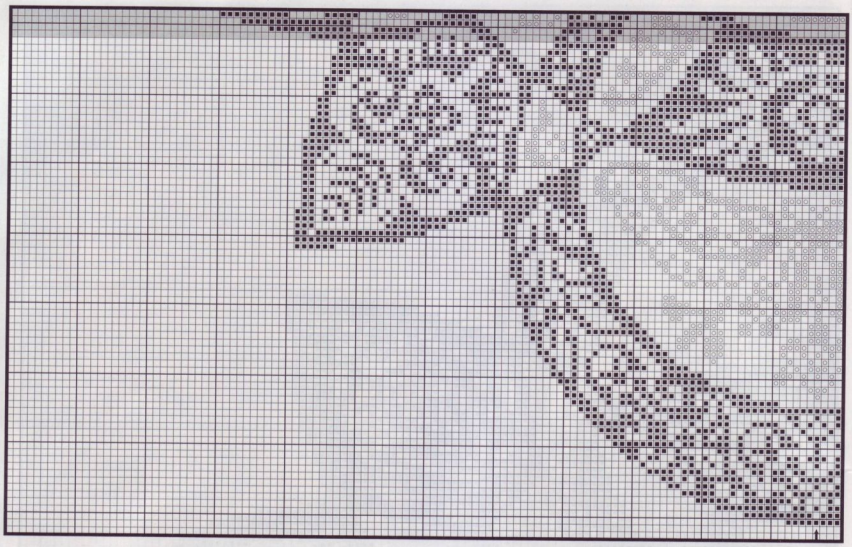


GROWTH RINGS

Designed by Tracy Horner
of Ink Circles

Materials:

- 21" x 21" piece 32-count bittersweet linen from Lakeside Linens & Designs*
- Two skeins each Hand Dyed Fibers silk embroidery floss**
- Size 26 tapestry needle

See "Where to Find It" on page 63.
***Refer to color code.*

Hand Dyed Fibers Silk

○ yawning mountain*
■ exemplar flannel, dk.**

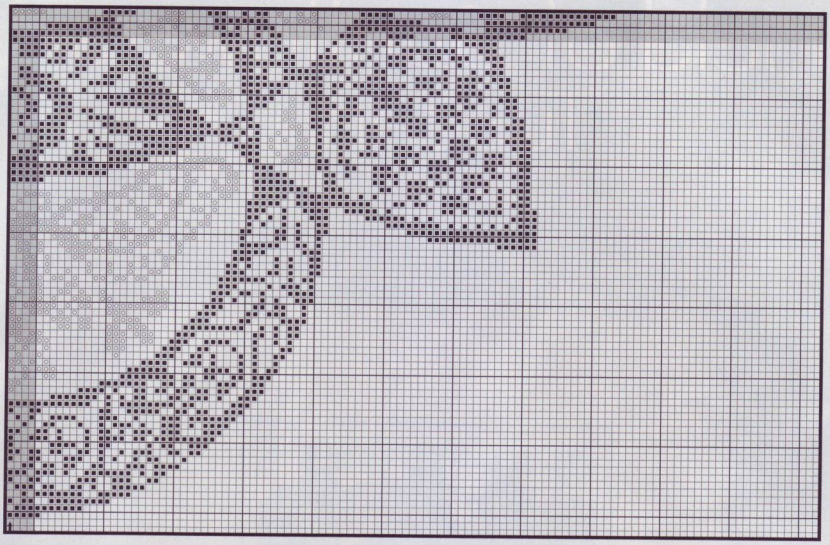
**Two skeins required.*
***Six skeins required.*

Stitch count: 229H x 229W
Design size: 14 1/3" x 14 1/3"

Instructions: Cross stitch over two threads, using one strand of floss.

Stitched by Kathy Bonham

Shaded portion indicates overlap from pages 27 and 28.



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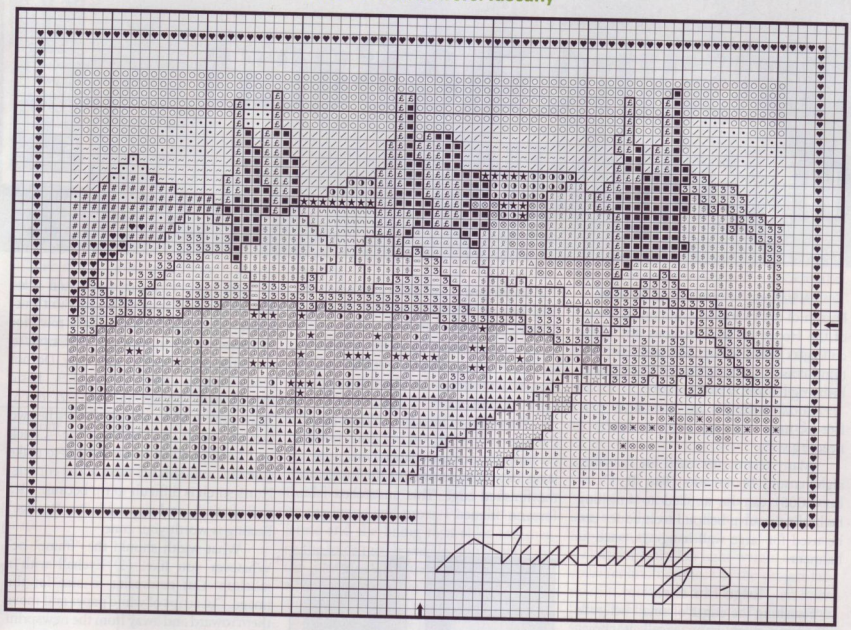
Field of Sunflowers: Tuscany

Evoke the magnificence of the Tuscan countryside with this small gem of a design by Koneta Ann Hurlstone. Worked in full cross stitches with DMC® floss, this glimpse of old Italia will have you reaching for your passport.



FIELD OF SUNFLOWERS: TUSCANY

Designed by Koneta Ann Hurlstone

Materials:

- 10" x 12" piece 32-count vintage autumn gold linen from Lakeside Linens & Designs*
- One skein each DMC® or Anchor® six-strand embroidery floss**
- Size 26 tapestry needle

*See "Where to Find It" on page 63.
**Refer to color code.

	DMC®	Anchor®	
♥	327	101	violet, dk.
£	829	906	golden olive, vy. dk.
○	157	120	cornflower blue, vy. lt.
☾	524	858	fern green, vy. lt.
~	3743	869	antique violet, vy. lt.
–	165	278	moss green, vy. lt.
⊗	3859	914	rosewood, lt.
✱	817	13	coral red, vy. dk.
•	746	275	off white
ɑ	3012	855	khaki green, med.
∽	745	300	pale yellow, lt.
$	3011	856	khaki green, dk.
■	935	861	avocado green, dk.
@	3820	306	straw, dk.
▲	3346	267	hunter green
⁄	225	1026	shell pink, ul. vy. lt.
Þ	989	242	forest green
☆	758	9575	terra cotta, vy. lt.
ℨ	3363	262	pine green, med.
ℓ	3042	870	antique violet, lt.
#	3740	872	antique violet, dk.
★	355	1014	terra cotta, dk.
∞	3013	853	khaki green, lt.
△	948	1011	peach, vy. lt.
ɯ	3819	278	moss green, lt.
◑	920	1004	copper, med.
¶	840	1084	beige brown, med.
bs	939	152	navy blue, vy. dk.

Stitch count: 59H x 83W
Design size: 3 3/4" x 5 1/4"

Instructions: Cross stitch over two threads, using two strands of floss.

Backstitch over two threads, using one strand 939/152.

Behind the Scenes, Part III:
Finishing the Backs of Bellpulls

by Martha Beth Lewis

A bellpull originally was used by a Person of the House to summon the Help of the House for such tedious and difficult tasks as removing boots and hairpins, tying cravats, pulling corset strings, and bringing tea and strawb'ry tarts.

Today, bellpulls are decorative: perfect for narrow spaces currently bereft of needle art.

Many techniques used for finishing afghans and bookmarks (Part II, October 2008) can be applied to finishing bellpulls. In turn, bellpull techniques can be used for large wall hangings, such as banners.

Edge Finishes

Finishing the edges of small bellpulls with nun's stitch is an excellent choice because small bellpulls are usually lightweight. Another option: a half-rolled hem with a simple fold corner.

Nun's stitch. Worked with #12 pearl cotton, this pulled-thread stitch covers two threads (one 14-count Aida row or two on 16- and 18-count). Cutting along nun's stitch "fingers" finishes the edge. Nun's stitch is quick and has a pleasing rhythm. This technique produces a finished edge (Figure 1).

Half-rolled hem and simple-fold corner. A half-rolled hem is made by folding over the fabric one time, all around the perimeter; this leaves a raw edge exposed. (We'll deal with this by lining the piece.)

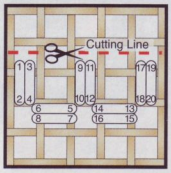


Figure 1. Nun's Stitch.

A simple-fold corner is formed when the hem flap of the following side is folded over the current one.

(To read more on edges and hems, see the February–December 2005 issues; corners are examined in the February and April 2006 issues.)

Placement of the edge. Where should the edge of the bellpull be? This depends on how much blank fabric you want to leave between the edge of the image and the finished edge. This unstitched fabric forms a "frame."

For a half-rolled hem, decide how many inches wide you want the "frame." Score the fabric. The area between these two score lines is the finished width of the piece. Next, count outwards 1/2" for the hem flap and score again.

To score, put the needle in a ditch and pull the *fabric* (not the needle—this is not like writing!), exerting very firm pressure on the needle. (A *ditch* is the area between two fabric threads.) Do a practice score on a portion of the project cloth that will be cut off.

For nun's stitch, listen up! Add *inches* desired for the "frame." Then count outwards two *threads* (or one Aida row) for the width of the nun's stitch. Put a pin to mark the ditch on this side only. Do not score; instead, with 1/2" stitches, baste two threads *beyond* the pinned ditch. Your nun's stitches should always be two threads inside the basting line. Check each basting stitch; this basting is to make sure the nun's stitches meet at the corners. Nun's stitch is difficult to rip because it's a pulled stitch, and ripping leaves "tracks." Basting is worth your time.

What width should the "frame" be? Whatever you like. (1) Eyeball with a mockup. Cut newsprint to size for the image. Cut strips of white paper and move them toward and away from the newsprint to simulate wider/narrower "frames." (2) Measure the photograph and extrapolate margins.

The above discussion of "frame" width applies *only* to the *sides* of the piece. *Not* to the top and bottom. More fabric is required for the top and bottom of the bellpull. How much depends on the kind of hardware, how the fabric is mounted, and the bottom edge finish. Details will appear in the last article in this series (June 2009).

Finishing with nun's stitch edge. After doing nun's stitch, wash, block (giving exquisite attention to sides and corners; use a drafter's corner or other right-angle aid), and iron. Cut on the outside edge. Be careful not to "nip the nuns," or the edge will come undone. Carefully iron again to avoid fraying of the raw edge. You're finished!

Finishing with half-rolled hem edge. Other than allowing two threads for the stitch, the width of the "frame" determines the bellpull's size when edged with nun's stitch.

With a half-rolled hem, the finished bellpull will be at least 1" narrower than

the project fabric before the half-rolled hem is folded because of the width of the flap for the half-rolled hem.

For a dimension of 18" or fewer, a ½" flap is fine. For dimensions larger than 18", increase the width.

Let's use a ½" flap for an example. Wash, block, and iron the piece.

Count threads/rows or measure outward for the "frame's" width. Score. Count and measure outward an additional ½" more. Score. The interior score line (red dashed line in Figure 2) is the fold line, and the outside (gray dashed line) is the cutting line.

Fold on the interior score line and press. Use the iron tip only on the fold to avoid "embossing" the raw edge on the bellpull's front. Open the folds. Cut on the outside score line to remove excess fabric.

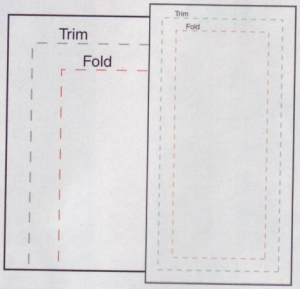


Figure 2. Scoring a set of lines to indicate a cutting line and a fold line will help ensure that your bellpull will hang straight when finished.

Work carefully to avoid unraveling.

Refold on the score lines in the order shown in Figure 3, thereby making a modified simple-fold corner (Figure 3). Start with the right flap. Continue with the top, other side, and bottom. Notice the bottom flap laps over *both* side flaps. This keeps the side flaps from peeking out below the bottom of the finished bellpull. Tack *in the hem flaps* to hold the flaps in place, making sure the *bottom* flap doesn't peek out from the *side* flaps! Press the fold again, as above.

Pre-finished edges. Using evenweave or Aida banding (Figure 4) eliminates the need for edge preparation. Banding comes in a variety of widths. Some have woven patterns on the edges, but, in general, these are not practical choices because the edge "fights" with the design.

Covering the Back

Part I (October 2008) discussed covering (*lining*) the back of a piece to hide it. There are additional benefits to lining: the edges are finished automatically; the edges are stabilized; and the lining's extra weight helps the bellpull hang straight. If your bellpull contains Hardanger or drawn- or pulled-thread work, you will want to line it for contrast, as well as strength.

If you line, the project cloth must be a bit substantial. An air-y linen will be too delicate to support the weight of a lining. You also must use a half-rolled hem for the edge.

The lining fabric is important. Don't choose printed lining fabric because the pattern might show through. Even if you can't see it during finishing, probably you'll be able to see it when you look from a distance. Choose an un-figured, neutral color. Unbleached muslin is great as it is: neutral, inexpensive, and readily available in fabric stores.

Suppose your fabric, as prepared for the half-rolled hem, measures 4" x 8". Cut the lining fabric 4" x 8". Fold in the flaps on the lining and press. Place the project fabric and the lining *right* sides together so the folds match *exactly*. You'll stitch on the fold, so align carefully and pin liberally. (If the folds are hard to see, unpin and re-press.)

Working with the *project fabric* up, machine-stitch the side and bottom seams, working with extreme care to follow the ditch and continue to align the folds of the project fabric and the lining. This is your last opportunity for straight edges!

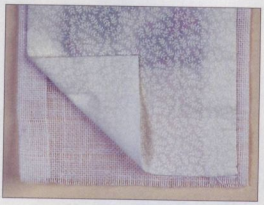


Figure 3. A simple-fold corner will be covered by the bellpull lining when complete.

Figure 4. Stitch bands eliminate the need for finishing on sides of designs, These book marks were finished with nun's stitch at top and bottom; however, by leaving extra fabric at the top and bottom of these designs, the bookmarks could easily be finished as miniature bellpulls.

Leave a 5"-7" opening in the middle of the top side. If the piece is small, leave the entire top open. Trim the seam allowances to ⅜", clipping off the corners as closely as possible without compromising them, as corners are inherently weak.

Turn and press on the seam line. "Fudge" as needed as you press to make sure the edge of the lining does not show. Slip stitch the opening.

Other backings. For light-weight bellpulls consider another piece of the project fabric. Or, back with felt; Pellon®, an interfacing fabric; or Ultrasuede®, a synthetic suede. All are easy to use and need no hemming because they're non-woven materials. Felt and Pellon® are lightweight and inexpensive. Ultrasuede® is heavier, but significantly more expensive.

Cut non-woven fabrics ⅜"–½" smaller all around than the finished bellpull (with the half-rolled hem folded) to avoid peek-a-boo. Slip stitch the lining to the hem flap near the fold.

Lining with interfacing. A large bellpull, even with a lining, may pull out of shape because of its weight. Add interfacing, such as a stiff Pellon®.

For a pattern, use the lining as folded into a half-rolled hem. Cut the interfacing ¼" smaller all around (½" smaller on each dimension). Attach the interfacing to the seam allowance of the *lining* before the lining is applied to the project fabric.

Next time we turn our attention to bellpull hardware.

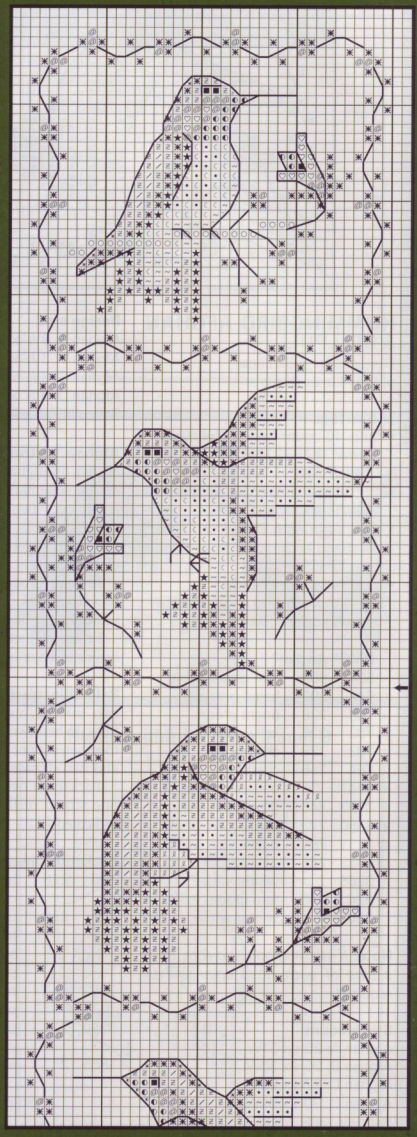
Articles in This Series

Techniques for Neat Backs: October 2008
Finishing the Backs of Afghans and Bookmarks: December 2008
Finishing the Backs of Bellpulls: this issue
Bellpull Hardware: June 2009

Hummingbird Afghan & Bellpull

Darting forward and backward—then hovering mid-air—the tiny hummingbird never fails to delight onlookers with its warm-weather appearances. Bring the charm of hummingbirds indoors with these two designs by Julia Lucas: a cozy Charles Craft afghan or a petite bellpull that depict a pink and green hummingbird in flight and at rest.

Hummingbird Bellpull



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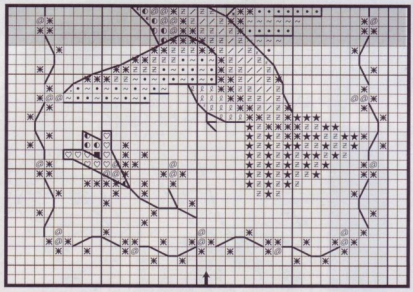


HUMMINGBIRD AFGHAN & BELLPULL

Designed by Julia Lucas
of Julia Lucas Designs

Materials:

- One 16-count white Evenweave Throw (#AF-7312-6750-EA) from Charles Craft*
- 16" x 9" piece 28-count salt Carolina linen from Charles Craft*
- One skein each DMC® or Anchor® six-strand embroidery floss (Model uses DMC®.)**
- Size 24 tapestry needle

See "Where to Find It" on page 63.
***Refer to color code.*

	DMC®	Anchor®	
~	524	858	fern green, vy. lt.
○	642	392	beige gray, dk.
★	700	228	bright green
✳	702	226	kelly green
≠	703	238	chartreuse
/	704	256	chartreuse, bt.
■	844	1041	beaver gray, ul. dk.
ℓ	3053	843	green gray
◐	3350	77	dusty rose, ul. dk.
@	3731	76	dusty rose, vy. dk.
♡	3733	75	dusty rose
•	3865	2	winter white
(	524	858	fern green, vy. lt.
	3865	2	winter white

Note: *If stitching both projects, three skeins of each floss color will be required.*

Stitch count:
Afghan A: 26H x 31W
Afghan B: 26H x 30W
Afghan C: 27H x 29W
Afghan D: 30H x 34W
Bellpull: 138H x 38W

Design size:
Afghan A: 3 1/2" x 3 7/8"
Afghan B: 3 1/2" x 3 3/4"
Afghan C: 3 3/8" x 3 2/3"
Afghan D: 3 3/4" x 4 1/4"
Bellpull: 9 7/8" x 2 3/4"

Afghan instructions: Center each design on afghan panel, referring to design schematic on page 62. Cross stitch over two threads, using four strands of floss. When two colors are bracketed together, use two strands of each color.

Backstitch over two threads, using two strands of floss unless otherwise indicated.

Fringe afghan, following manufacturer's instructions.

Bellpull instructions: Cross stitch over two threads, using three strands of floss. When two colors are bracketed together, use one strand of the first color and two strands of the second color.

Backstitch over two threads, using one strand of floss unless otherwise indicated.

Backstitch instructions:

700	228	heads, backs, green part of wings
702	226	flower stems
844	1041	feet; beaks (*afghan*—four strands; *bellpull*—two strands)
3053	843	tummy, gray part of wings
3350	77	underside of head and chin, flowers
3865	2	eyes

Stitched by Linda Nelson

FINISHING INSTRUCTIONS

Materials:

- Brass satin-finish bellpull hardware [#78110 with 4" opening] from Wichelt Imports, Inc.*
- 16" x 6" piece lining fabric
- 16" x 6" piece lightweight interfacing
- Coordinating sewing thread
- Straight pins
- Hand-sewing needle
- Iron
- Sewing maching

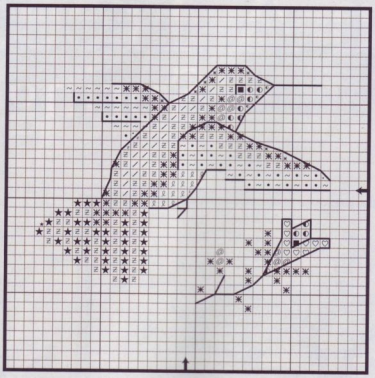
Trim stitched piece to 1 1/2" from stitching on left and right sides of design and 3" from stitching at top and bottom. Trim lining fabric to same size.

Turn under 1/2" seam allowance along left and right sides; press along fold. Trim interfacing to fit within folded edges of stitched piece. Place interfacing against wrong side of stitched piece, beneath seam allowances. Baste in place.

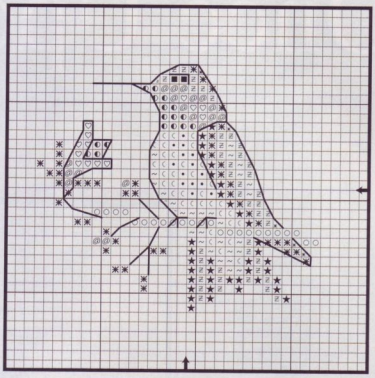
Turn under 1/2" seam allowance along left and right sides of lining fabric. Place lining fabric against stitched piece, wrong sides together. Carefully align folded edges of stitched piece and lining; pin in place. Using a length of sewing thread, join lining to stitched piece along folded edge using a ladder stitch. Remove pins and basting stitches

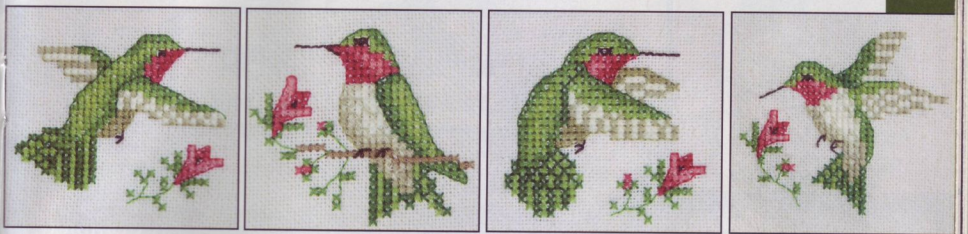
Insert top edge of bellpull into hardware. Double-turn hem (turn under 1" seam allowance; press along fold line and turn under an additional 1/2"). Adjust hardware so that it rests against first fold line. Secure hem in place using a blind or ladder stitch. Repeat process for bottom of bellpull and remaining piece of hardware.

Hummingbird Afghan: Panel A

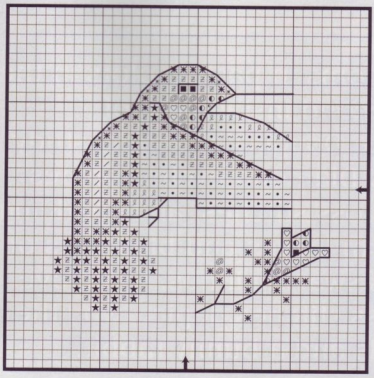


Hummingbird Afghan: Panel B

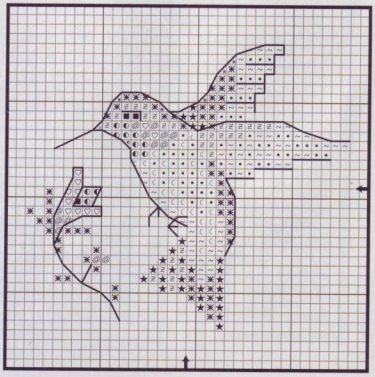




Hummingbird Afghan: Panel C



Hummingbird Afghan: Panel D



Once Upon A Tree: Spring

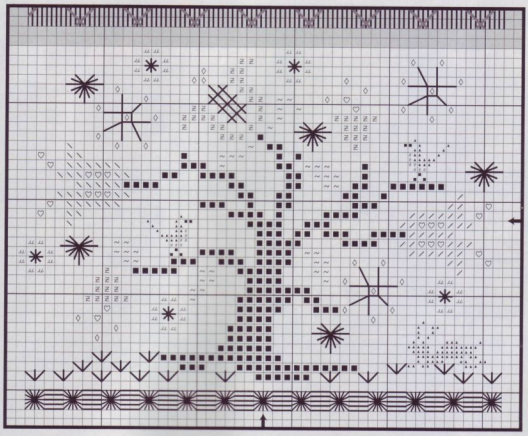
A Complete Materials Kit is Available

See ad on page 19 for details

Spring blooms in pastel colors in the second installment of Jeannette Douglas' seasonal study of trees. Diamond eyelet stitches, Smyrna cross stitches, and sparkling beads form leaves and blossoms on the tree's swaying limbs, while over-one cross stitches depict two little birds and a bunny rabbit.

Once Upon A Tree: Spring

Shaded portion indicates overlap from January/February 2009 Issue.



Note: *Fabric and material given are for the entire project. The chart will be presented in four issues. Items that appear in italics in the lists below indicate materials used only in Parts 1, 3, or 4.*

ONCE UPON A TREE: SPRING

Designed by Jeannette Douglas
of Jeannette Douglas Designs

Materials:

- 18" x 9" piece 32-count pearled barley linen from Lakeside Linens & Designs*
- One skein each Gloriana Threads Silk embroidery floss**
- One skein The Thread Gatherer Silk'n Colors silk floss**
- One skein Access Commodities Accentuate**
- One skein Crescent Colours Belle Soie silk floss**
- One skein each Needlepoint Inc. silk floss**
- One skein each Kreinik Silk Mori Milkpaint™ silk floss**
- One skein Kreinik Silk Mori silk floss**
- One spool Kreinik Very Fine Braid #4**
- One package each Mill Hill Petite Seed Beads**
- Size 26 tapestry needle
- Professionally framed*

**See "Where to Find It" on page 63.*
***Refer to color code.*

Gloriana Threads Silk

DMC® Alternatives Listed in Parentheses

■	178 (3781)	mocha
\	141 (225)	sandstone rose
	071 (828)	winter brook
–	*105 (3072)*	*taupe*
ℓ	*129 (745)*	*baby corn*
@	*134 (n/a)*	*summer 'n smoke*
	046 (n/a)	*fallen leaves*
	051 (924)	*slate green*
	145 (932)	*blue heron*

The Thread Gatherer Silk'n Colors

DMC® Alternatives Listed in Parentheses

	075 (blanc)	*greystone*

Access Commodites Accentuate

·	*331*	*opal pearl (one strand)*
	075 Gloriana	*greystone*
△	*331*	*opal pearl (two strands)*
	075 Gloriana	*greystone*

Crescent Colours Belle Soie

DMC® Alternatives Listed in Parentheses

~	shepherd's pasture (369)	

Needlepoint Inc. Silk

DMC® Alternatives Listed in Parentheses

▲	973 (3021)	mouse brown, med. lt.
	692 (677)	palomino gold, vy. lt.
⍺	*122 (152)*	*brick, vy. lt.*
◐	*124 (3830)*	*brick, med. lt.*
✖	*152 (927)*	*sea green, ul. lt.*
	123 (356)	*brick, lt.*
	342 (3052)	*meadow green, med. lt.*

Kreinik Silk Mori Milkpaint™

DMC® Alternatives Listed in Parentheses

ш	0513 (3753)	tidewater blue, lt.
ƶ	0604 (3727)	faded rose, med.

Kreinik Silk Mori

DMC® Alternatives Listed in Parentheses

£	*4212 (3013)*	*avocado, lt.*

Kreinik Very Fine Braid #4

013	*beige*

Mill Hill Petite Seed Beads

◊	40123	cream
♡	42018	crystal pink
○	*40479*	*white*
●	*42010*	*ice*
⊗	*42017*	*crystal aqua*
♥	*40556*	*antique silver*

Stitch count:

Spring Tree: 38H x 50W
Entire Project: 185H x 50W

Design size:

Spring Tree: 2⅜" x 3¼"
Entire Project: 11⅝" x 3¼"

Instructions: Cross stitch over two threads, using one strand of silk. Cross stitch over one thread where small symbols appear, using one strand of silk

Backstitch over two threads, using one strand 692.

Work Smyrna cross stitch over two threads for center of blue flowers, using one strand 692.

Work long stitch for pink tulip at top, using one strand 141 and referring to illustration.

Work heart eyelet stitch over eight threads, using one strand 071.

Work leaf stitch for grass, using one strand of shepherd's pasture.

Work Rhodes stitch over four threads for border, using one strand 071.

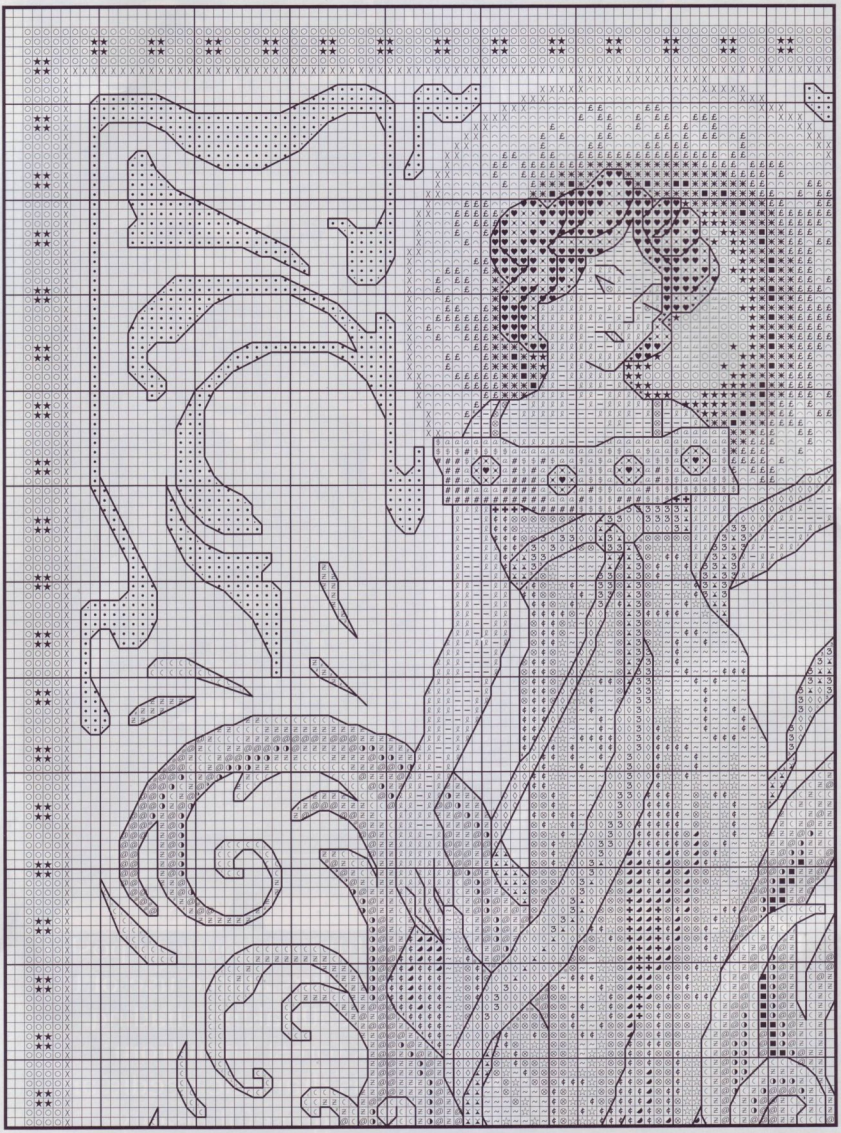
Work horizontal satin stitch over four threads for border, using one strand 071.

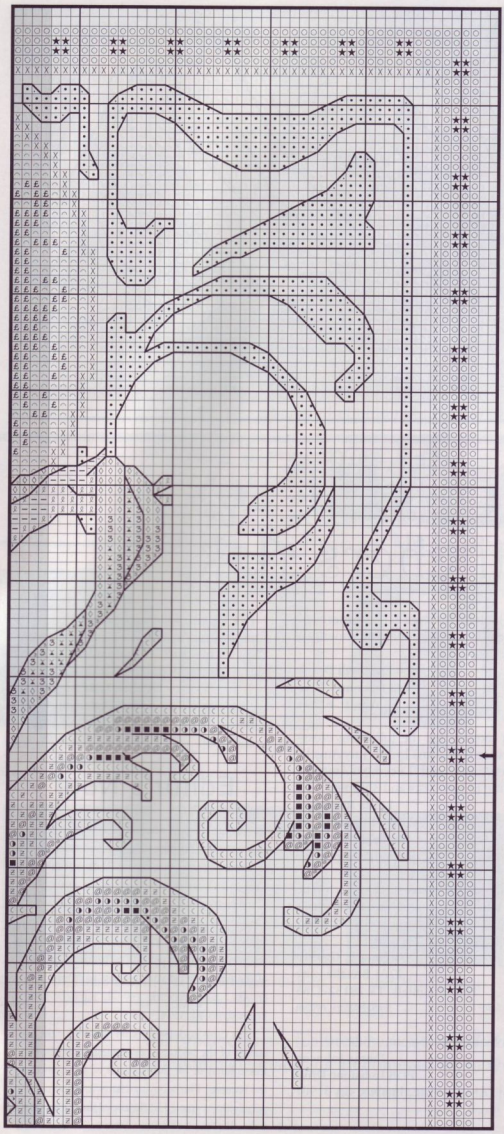
Attach beads, using one strand 692 and a cross stitch.

Continued on page 50

Lady of the Sea

Reminiscent of a turn-of-the-century art nouveau poster, Marie Barber's *Lady of the Sea* makes ample use of the blended needle to achieve breathtaking shading. Stitched on 32-count black forest linen from Lakeside Linens & Designs, this dramatic needle art commands attention with its graceful beauty.





LADY OF THE SEA

Designed by Marie Barber

Materials:

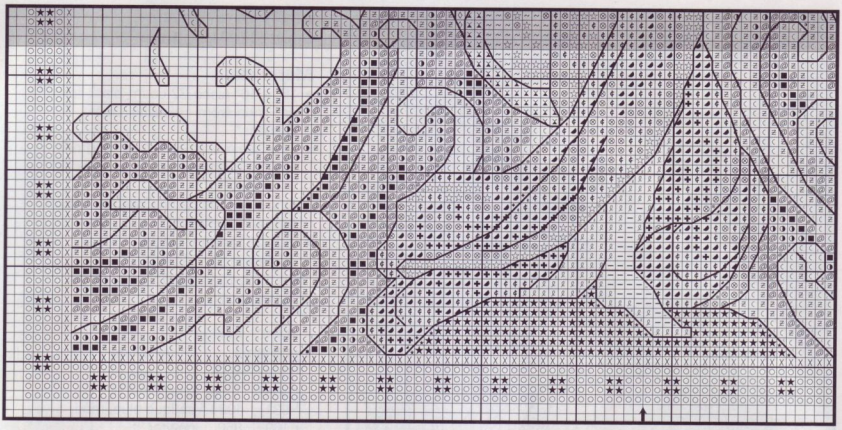
- 15" x 16" piece 32-count black forest linen from Lakeside Linens & Designs*
- One skein each DMC® or Anchor® six-strand embroidery floss (Model uses DMC®.)**
- One skein The Caron Collection Waterlilies® silk floss**
- Size 26 tapestry needle
- Professionally framed*

**See "Where to Find It" on page 63.*
***Refer to color code.*

	DMC®	Anchor®	
(	3865	2	winter white
≠	3841	1096	baby blue, pl.
	931	1034	antique blue, med.
@	169	850	pewter, lt.
	931	1034	antique blue, med.
◑	931	1034	antique blue, med.
	930	1035	antique blue, dk.
■	930	1035	antique blue
◊	677	361	old gold, vy. lt.
	3822	295	straw, lt.
3	676	891	old gold, lt.
	3821	305	straw
✕	3821	305	straw
	3045	888	yellow beige, dk.
~	3047	852	yellow beige, lt.
	677	361	old gold, vy. lt.
☆	676	891	old gold, lt.
	3046	887	yellow beige, med.
¢	3046	887	yellow beige, med.
	3045	888	yellow beige, dk.
+	610	889	drab brown, dk.
⊗	3045	888	yellow beige, dk.
	611	898	drab brown
a	3012	855	khaki green, med.
$	3012	855	khaki green, med.
	611	898	drab brown
#	611	898	drab brown
_	738	361	tan, vy. lt.
	950	4146	desert sand, lt.
ℓ	3064	883	desert sand
	436	363	tan
★	924	851	gray green, vy. dk.
✖	434	310	brown, lt.
	632	936	desert sand, ul. vy. dk.
♥	300	352	mahogany, vy. dk.
u	3841	1096	baby blue, pl.
○	932	1033	antique blue, lt.
X	3045	888	yellow beige, dk.
⌒	927	849	gray green, lt.
£	926	850	gray green, med.

Continued on page 45

Shaded portion indicates overlap from page 42.



Our Stitchers Ask

I am looking for cross-stitch pattern "The Web of Life." It features a Native American angel with a full moon. I will gladly pay costs and shipping.

Virginia A. Griffith
2201 Bretzke Lane
New Braunfels, TX 78132-3265
fvnvet@satx.rr.com

I am looking for the book *Bunnies, Bees & ABCs* by Alma Lynn. I am happy to pay costs and shipping.

Betty Farrance
Post Office Box 43
Liverpool, NY 13088

I am looking for the cross-stitch pattern "My Baby Giraffe." It features a mother giraffe bending over her baby. I am also interested in other giraffe patterns.

Linda Bonner
2356 South Street, Unit B
Elgin, IL 60123

I am looking for any jar-wrapper patterns. I am especially interested in those designed for animal treats. I will pay postage.

Kathy Richardson
4279 White House Cross Road
Hinsdale, NY 14743

I am looking for cross-stitch patterns of team logos for the National and American Baseball Leagues.

Elizabeth Busch
8444 Country Lane
Troy, IL 62294

I am looking for the following cross-stitch patterns by Alma Lynn: "July Angel," "October Angel," and "December Angel." I am willing to pay costs and shipping.

Linda Ruplinger
N3739 Millpond Road
Oakfield, WI 53065
ruplinger.lk@verizon.net

I am looking for cross-stitch pattern "The Web of Life." It features a Native American angel with a full moon. I will gladly pay costs and shipping.

Virginia A. Griffith
2201 Bretzke Lane
New Braunfels, TX 78132-3265
fvnvet@satx.rr.com

I am looking for 6-count Aida.

Emma Johnson
5958 Ironstone Drive
Columbus, GA 31907

I am looking for cross-stitch pattern "Visions of Sugar Plums." It features Santa with a bag on his back, tucking a little boy in bed. I will gladly pay costs and shipping.

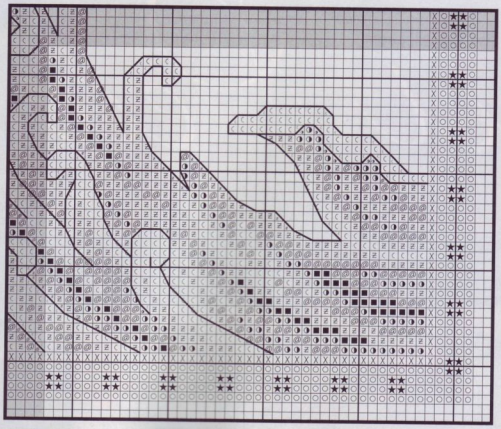
Celine Landauer Allen
1219 Eaglemont Place
Mount Vernon, VA 98274
claudauerallen@comcast.net

Editor's Note

This column is offered as a service to our readers for the purpose of locating unusual, hard-to-find, or out-of-print charts. Always check first with your local shop owner for the availability of the chart(s) you seek. If you submit a request, please type or print it, including your name and address on the page with your request. Requests are printed as space permits and at the discretion of the editor. Send your request to "Our Stitchers Ask," *Just CrossStitch*, 149 Old Big Cove Road, Brownsboro, AL 35741.

Just CrossStitch assumes no liability for the accuracy of the addresses or requests published in this column or for the character of those making the requests. Photocopying charts is illegal unless permission is granted by the copyright holder, even if the chart is out of print.

Shaded portion indicates overlap from pages 43 and 44.



Continued from page 43

✳3768	779	gray green, dk.
◢┌610	889	drab brown, dk.
└167	277	yellow beige, vy. dk.
bs 3031	905	mocha brown, vy. dk.

The Caron Collection Waterlilies®
DMC® Alternatives Listed in Parentheses

- 128 (3865) seamoss

Stitch count: 152H x 130W
Design size: 9 1/2" x 8 1/8"

Instructions: Cross stitch over two threads, using two strands of floss. When two colors are bracketed together, use one strand of each color.

Backstitch over two threads, using one strand 3031/905.

Stitched by Melissa Cahill

Just CrossStitch
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Go Forth in Splendor Ornament
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Order # K-JCS10-10 — Price $27

All ornaments are featured in *Just CrossStitch 2008 Christmas Issue*.
For complete materials kit contents, go to www.just-crossstitch.com.

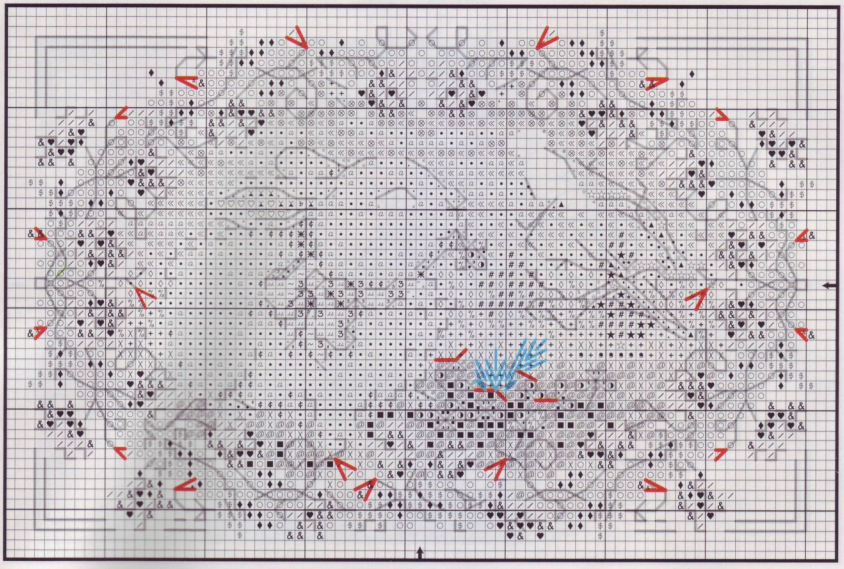
ORDERING INFORMATION

Shipping and Handling not included in kit price. Allow 3–4 weeks delivery within the US. Please refer to order # indicated beside the fabric selections listed above.
By Phone—Call toll free: 1-800-547-4176, ext.2. **By Internet**—Go to www.marthapullen.com and place your order with our secure online ordering service.

Sweet Pea

A sweet little bunny nibbles on a bit of clover on this charming box-top design by Janelle Giese. Depth and detail are achieved through meticulously placed backstitches and straight stitches, which combine to create a scene that looks like it was painted with thread.

Sweet Pea: Chart A



Note: Colored lines indicate straight stitches. Gray lines indicate backstitched areas that are explained more thoroughly in Chart B.

SWEET PEA

Designed by Janelle Giese
of Janelle Marie Designs

Materials:

- 11" x 13" piece 28-count white Irish linen (#IL-9286-6750-BX) from Charles Craft*
- One skein each DMC® or Anchor® six-strand embroidery floss **
- Size 26 tapestry needle
- One medium presentation box (#99931) from Sudberry House *

*See "Where to Find It" on page 63.
**Refer to color code.

	DMC®	Anchor®	
•	blanc	2	white
%	368	214	pistachio green, lt.
¢	453	231	shell gray, lt.
X	470	266	avocado green, lt.
★	500	683	blue green, vy. dk.
#	501	878	blue green, dk.
ш	758	9575	terra cotta, vy. lt.
●	935	861	avocado green, dk.
@	937	268	avocado green, med.
¥	950	4146	desert sand, lt.
~	951	1010	tawny, lt.
☆	3032	898	mocha brown, med.
◆	3345	268	hunter green, dk.
$	3347	266	yellow green, med.
+	3348	264	yellow green, lt.
■	3371	382	black brown
&	3687	68	mauve
/	3716	25	dusty rose, vy. lt.
⊗	3752	1032	antique blue, vy. lt.
«	3753	1031	antique blue, ul. vy. lt.
♡	3774	778	desert sand, vy. lt.
○	320	215	pistachio green (one strand)
Ƨ	3778	1013	terra cotta, lt.
▲	3781	1050	mocha brown, dk.
♥	3803	69	mauve, dk.
✳	3858	897	rosewood, ul. vy. lt.
⍝	3866	926	mocha brown, ul. vy. lt.
bs	3813	875	blue green, lt.
bs	223	895	pink, med.
bs	310	403	black
ss	553	98	violet, med.
bs	640	393	beige-gray, vy. lt.
bs	725	305	topaz
bs	3857	22	rosewood, dk.
	841	1082	beige brown, lt.*
	349	301	coral, dk.*
	352	9	coral, lt.*
	842	1080	beige brown, vy. lt.*
	3731	76	dusty rose, vy. dk.*

*Colors used in detail charts.

Stitch count: 51H x 79W
Design size: 3⅝" x 5⅜"

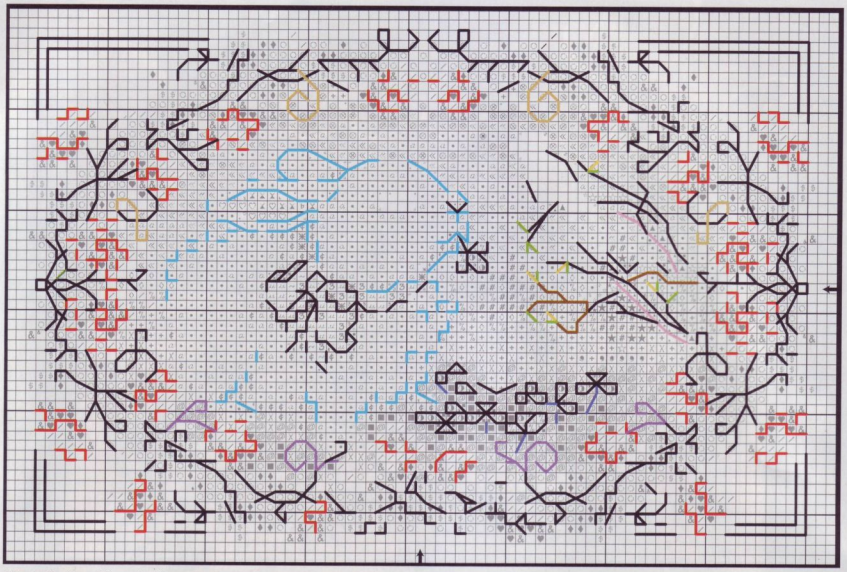
Instructions: Cross stitch over two threads, using three strands of floss unless otherwise indicated. Work ¾ and ¼ cross stitches where small symbols appear, using three strands of floss. Work cross stitch over one thread for bird's eye, using one strand 3781/1050 and referring to detail chart.

Backstitch (bs) over two threads, using one strand of floss unless otherwise indicated. (**Note:** Refer to Chart B when working backstitches.)

Work straight-stitch (ss) where indicated in red on Chart A, using two strands of floss unless otherwise indicated.

Note: The bird and bunny's eye have been left blank on Charts A and B. All instructions for these areas appear separately on pages 49 and 50.

Sweet Pea: Chart B



Note: Colored lines indicate backstitched areas. For clarity, cross-stitch symbols have been made transparent.

Straight-stitch (ss) instructions: (Note: Refer to Chart A for straight-stitch instructions.)

368	214	small accent leaves of ground clover (red lines; three strands)
553	98	clover blossoms (blue lines)
3345	268	leaf caps on border flower buds (three strands; red lines)

Backstitch (bs) instructions: (Note: Refer to Chart B for backstitch instructions.)

223	895	bunny's nose (black lines)
310	403	ground clover (dark blue lines); lower vines (purple lines)
368	214	ground clover stems (red lines)
470	267	light curls of vines (tan lines)
640	903	bunny (blue lines); corner borders
725	305	flowers of branches (yellow lines, three strands)
935	861	vines and leaves of border (black lines); clover leaf in bunny's mouth (black lines)
937	268	leaves of branches (green lines, three strands)
3781	904	shadows of light branches (brown lines); branches (black lines)
3857	936	border flowers (red lines)

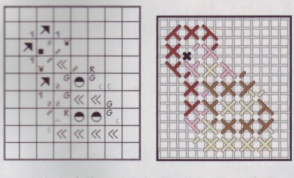
Sweet Pea: Bird

Cross stitch:

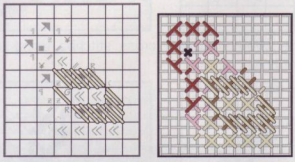
¥ 349/301	1/4 stitch
¶ 349/301	3/4 stitch
↗ 349/301	full stitch
≠ 352/9	1/4 stitch
// 352/9	3/4 stitch
℞ 842/1080	1/4 stitch
G 842/1080	3/4 stitch
◓ 842/1080	full stitch
☾ 3781/904	1/4 stitch
◠ 3781/904	3/4 stitch
« 3781/904	full stitch
■ 3781/904	cross stitch over one

Backstitch:

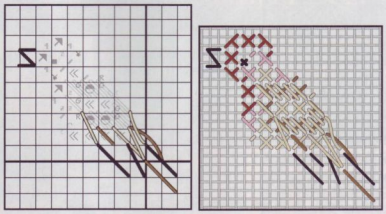
842/3013	tan lines
3371/382	black lines
3781/1050	brown lines



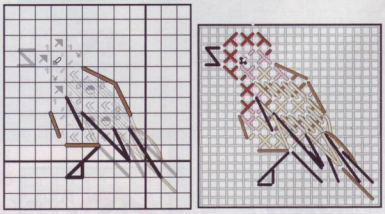
Step one: Work full and fractional cross stitches using three strands of floss.



Step two: Work half cross stitches using one strand 842/1080.



Step three: Work straight stitches using one strand of floss. (Note: Straight stitch worked in 3781/904 at bottom right will tuck around stitch worked in 842/1080 to draw it inward.)



Step four: Backstitch remaining features using one strand of floss. (Note: Highlight in eye should be worked from top-right corner of stitch, using one strand blanc/2 and piercing center of stitch below to complete stitch.)

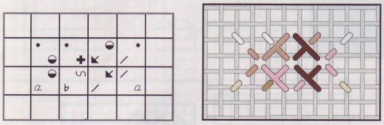
Sweet Pea: Bunny's Eye

Cross stitch:

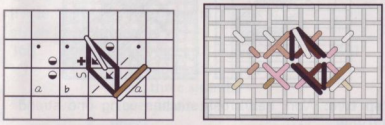
◒ 223/895	1/4 cross stitch
✚ 223/895	3/4 cross stitch
♭ 841/1082	1/4 cross stitch
⁄ 3716/25	1/4 cross stitch
∽ 3716/25	3/4 cross stitch
◤ 3857/936	3/4 cross stitch
• blanc/2	1/4 cross stitch

Backstitch:

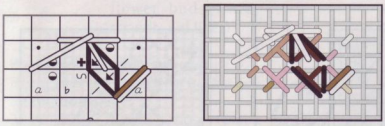
842/3013	tan lines
3731/76	black lines
3781/1050	red lines
blanc/2	white lines
841/1082	brown lines



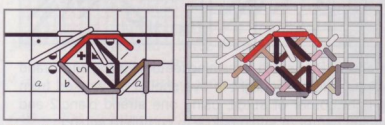
Step one: Work fractional cross stitches using three strands of floss.



Step two: Backstitch using two strands of floss.

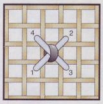


Step three: Work straight stitch using three strands of blanc/2.

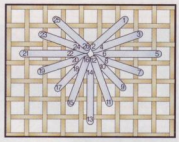


Step four: Backstitch using one strand of floss.

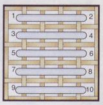
Continued from page 39



Cross Stitch with Bead

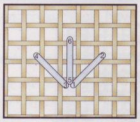


Heart Eyelet Stitch (Over Six)

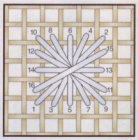


Horizontal Satin Stitch

Smyrna Stitch (Over Four)



Leaf Stitch



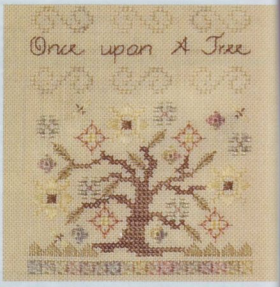
Rhodes Stitch (Over Four)

Long Stitch

Once Upon A Tree

A Four Part Series

Winter — February 2009

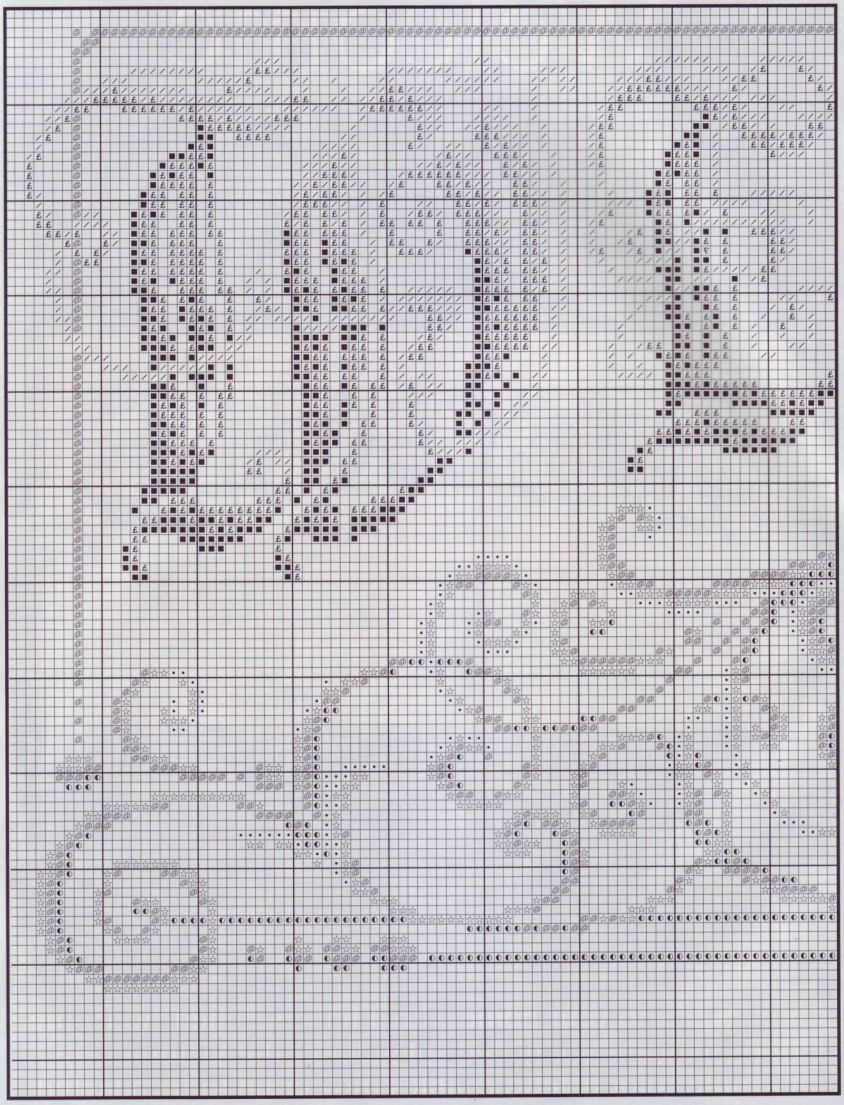


Summer — August 2009

Autumn — October 2009

Welcome

Greet guests to your home with a hand-stitched "welcome" that emanates the gilded splendor of the Victorian era. A simple color palette enables the design to be adapted easily to alternate color schemes.



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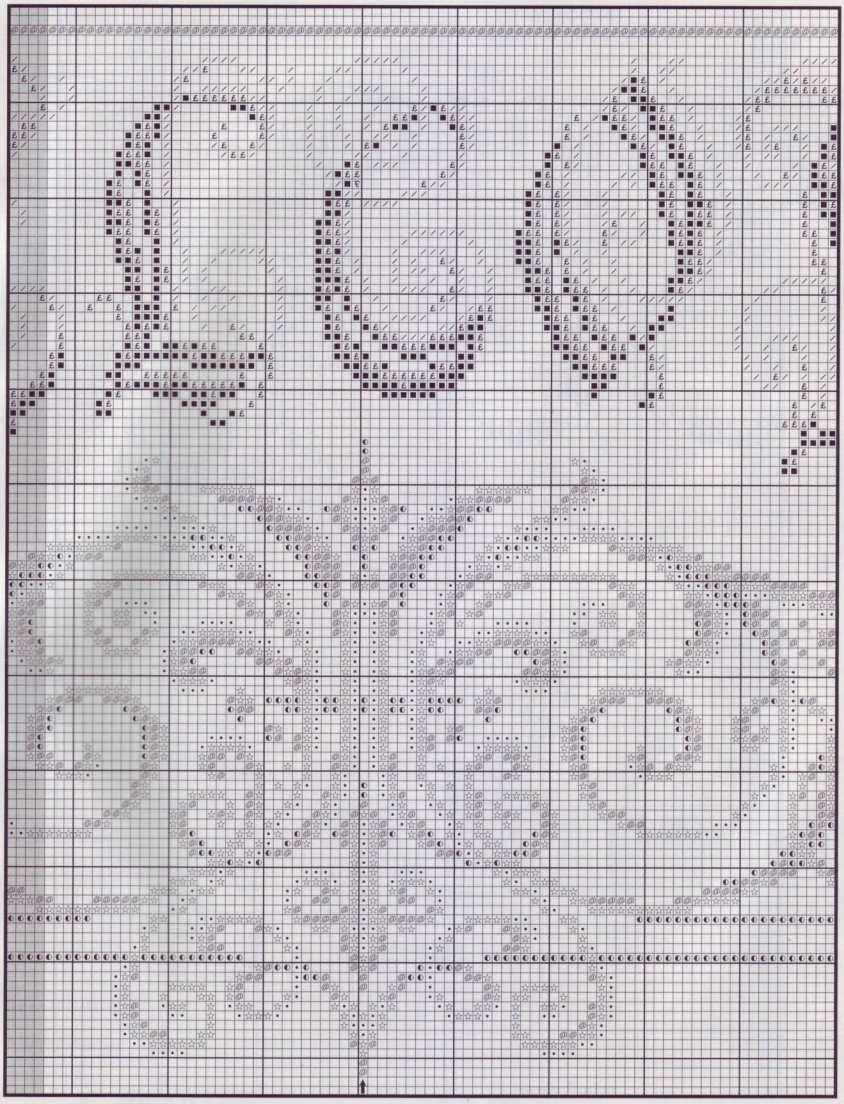

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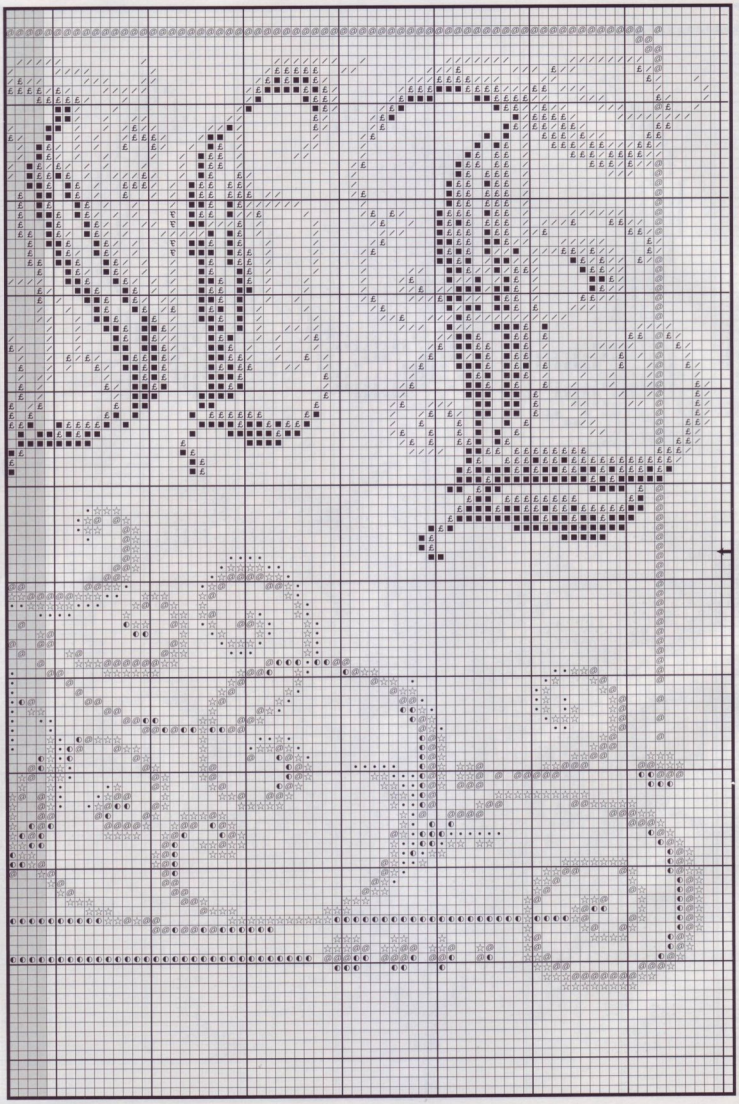


WELCOME

Designed by Sharon Pope

Materials:

- 14" x 23" piece 28-count antique white Jobelan ***or*** 14-count antique white Aida from Wichelt Imports, Inc.*
- One skein each DMC® or Anchor® six-strand embroidery floss (Model uses DMC®.)**
- Size 24 tapestry needle
- Professionally framed*

*See "Where to Find It" on page 63.
**Refer to color code.

	DMC®	Anchor®	
•	745	300	pale yellow, lt.
☆	3822	295	straw, lt.
@	3821	305	straw
◐	3820	306	straw, dk.
/	436	363	tan
£	434	310	brown, lt.
■	801	359	coffee brown, dk.

Stitch count: 110H x 237W
Design size: 7⅞" x 17"

Instructions: Cross stitch over two threads on linen or over one square on Aida, using two strands of floss.

Stitched by Michele Byers

BLUE OPTION

	DMC®	Anchor®	
■	930	1035	antique blue, dk.
£	931	1034	antique blue, med.
/	932	1033	antique blue, lt.

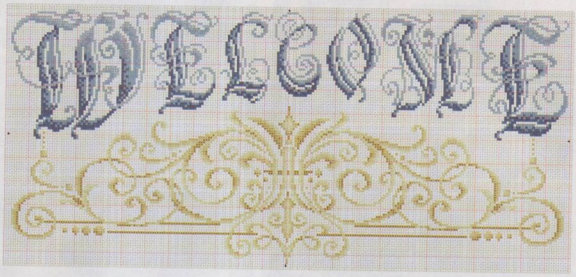
RED OPTION

	DMC®	Anchor®	
■	815	44	garnet, med.
£	304	19	red, med.
/	350	11	coral, med.

GREEN OPTION

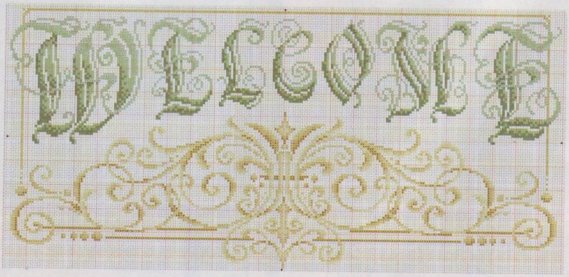
	DMC®	Anchor®	
■	469	267	avocado
£	470	266	avocado, lt.
/	471	265	avocado, vy. lt.

WELCOME
Alternative Color Options



Blue Option

Red Option

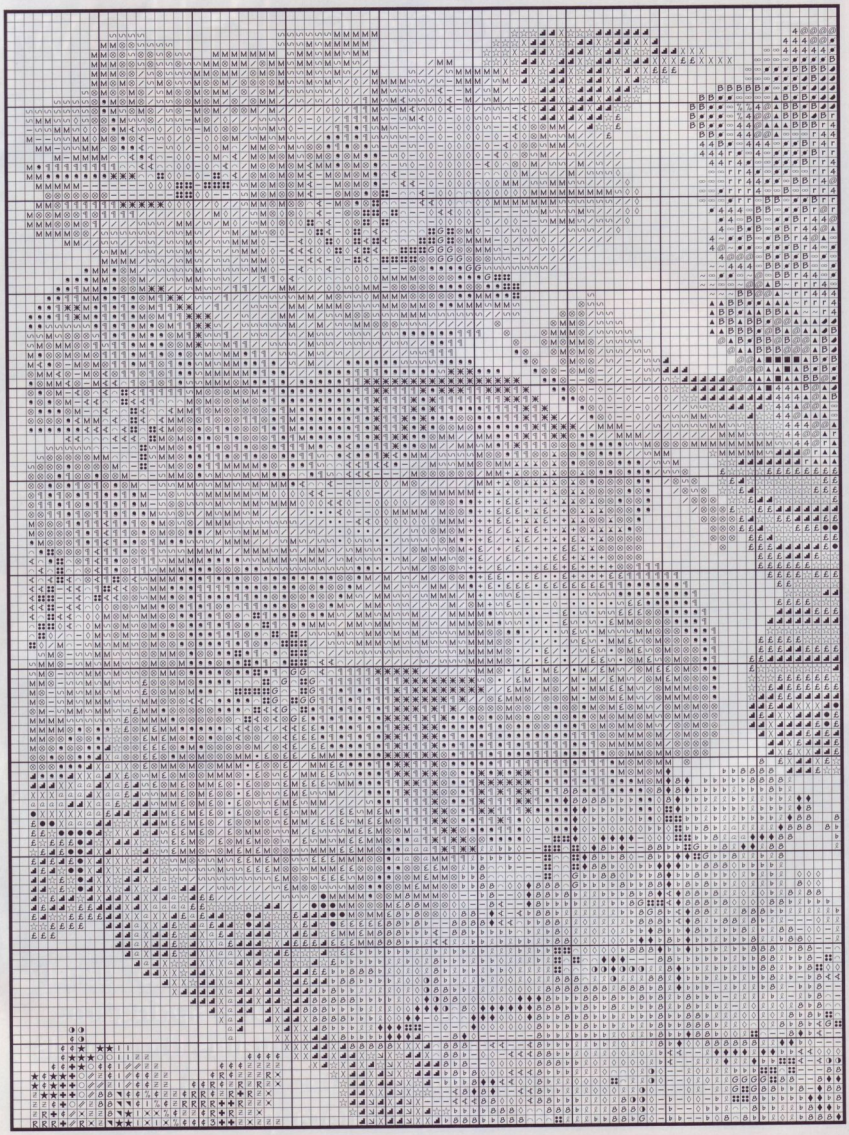


Green Option

Hydrangeas Pillow

Pink, blue, purple, and green: the lush colors of dainty hydrangeas evoke the fragrant bliss of a springtime garden. An ambitious project that contains thousands of cross stitches, *Hydrangeas* is the second design in Donna Vermillion Giampa's floral pillow series.

Hydrangeas Pillow



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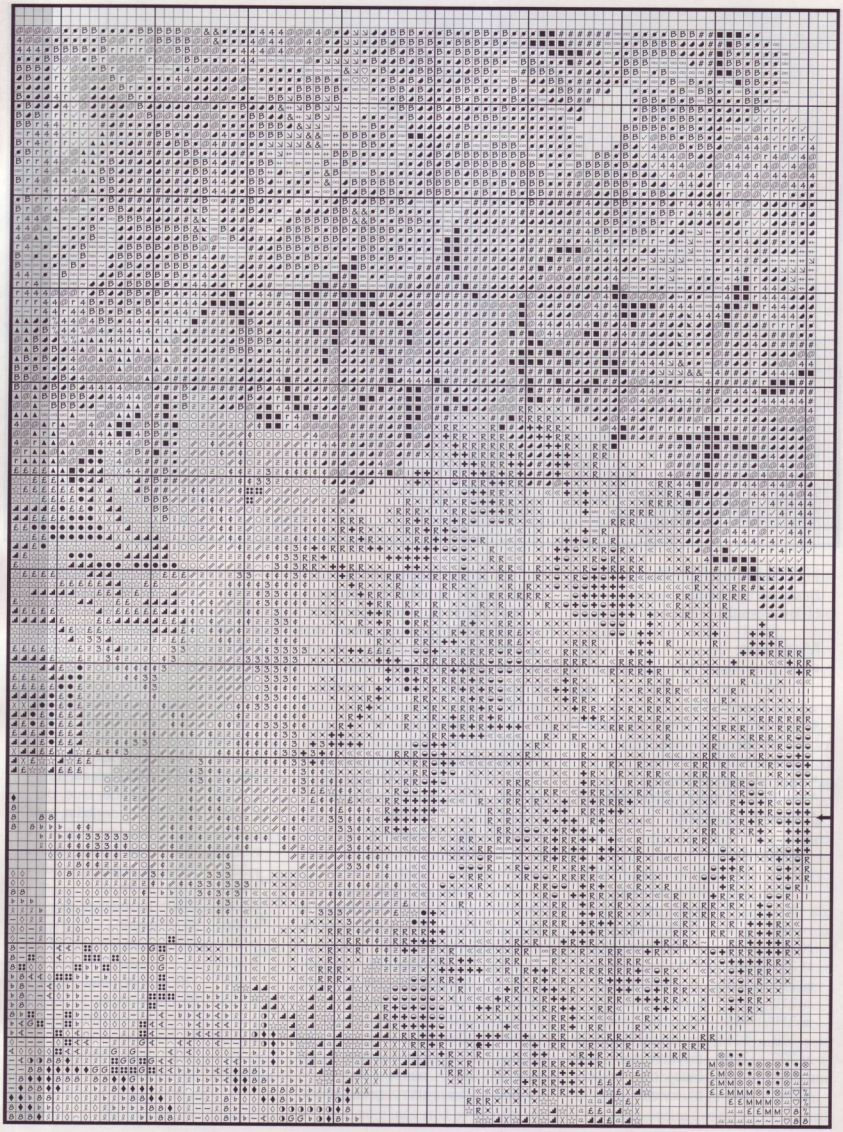

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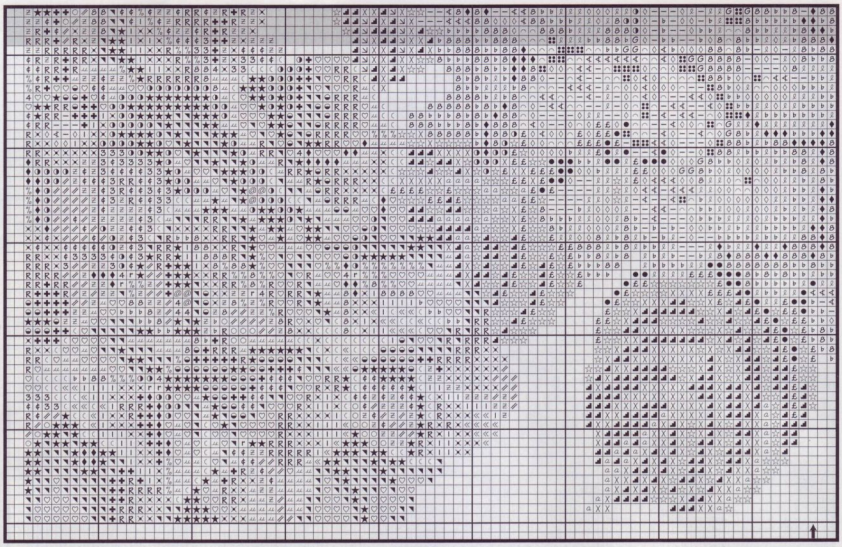


HYDRANGEAS PILLOW

Designed by Donna V. Giampa
of The Vermillion Stitchery

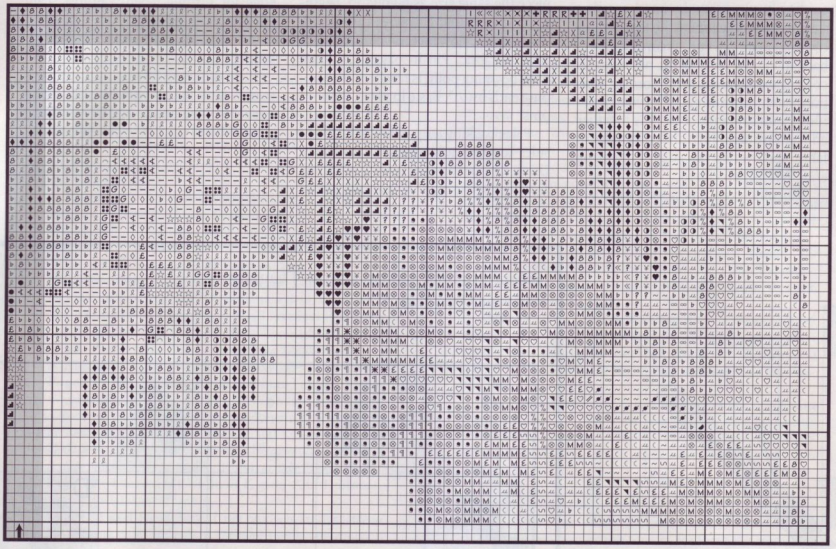
Materials:

- 18" x 18" piece 28-count dirty linen Cashel® linen ***or*** 14-count dirty Aida from Zweigart®*
- One skein each DMC® or Anchor® six-strand embroidery floss (Model uses DMC® floss.)**
- Size 24 tapestry needle

**See "Where to Find It" on page 63.*
***Refer to color code.*

	DMC®	Anchor®	
⫽	156	118	blue violet, med. lt.
~	162	975	blue, ul. vy. lt.
–	165	278	moss green, vy. lt.
◠	166	279	moss green, med. lt.
◥	208	110	lavender, vy. dk.
♡	209	109	lavender, dk.
⩊	210	108	lavender, med.
☾	211	342	lavender, lt.
■	311	148	navy blue, med.
◤	319	1044	pistachio green, vy. dk.
◢	320	215	pistachio green, med.
Ȝ	333	119	blue violet, vy. dk.
ƶ	340	118	blue violet, med.
○	341	117	blue violet, lt.
&	367	216	pistachio green, dk.
⨳	368	214	pistachio green, lt.
⍺	472	253	avocado green, ul. lt.
◢	517	162	Wedgwood, dk.
★	550	101	violet, vy. dk.
G	580	924	moss green, dk.
⠿	581	281	moss green
4	597	1064	turquoise
r	598	1062	turquoise, lt.
✳	600	59	cranberry, vy. dk.
¶	601	63	cranberry, dk.
●	602	57	cranberry, med.
⊗	603	62	cranberry
M	604	55	cranberry, lt.
ε	605	1094	cranberry, vy. lt.
¥	718	88	plum
✓	747	158	sky blue, vy. lt.
◑	791	178	cornflower blue, vy. dk.
◆	792	941	cornflower blue, dk.
◙	813	161	blue, lt.
⁄	818	23	baby pink
•	819	271	baby pink, lt.
Ƀ	826	161	blue, med.
∞	827	160	blue, vy. lt.
●	895	1044	hunter green, vy. dk.
£	904	258	parrot green, vy. dk.
☆	905	257	parrot green, dk.
◢	906	256	parrot green, med.
X	907	255	parrot green, lt.
♥	915	1029	plum, dk.
∩	963	23	dusty rose, ul. vy. lt.
◊	3078	292	golden yellow, vy. lt.
?	3607	87	plum, lt.
⨯	3608	86	plum, vy. lt.
+	3609	85	plum, ul. lt.
¢	3746	1030	blue violet, dk.
ℓ	3747	120	blue violet, vy. lt.
▲	3808	1068	turquoise, ul. vy. dk.
@	3810	1066	turquoise, dk.
‹	3819	278	moss green, lt.
%	3838	177	lavender blue, dk.
ȣ	3839	176	lavender blue, med.
Þ	3840	117	lavender blue, lt.
#	3842	164	Wedgwood, dk.
◒	333	119	blue violet, vy. dk.
	915	1029	plum, dk.
✚	3746	1030	blue violet, dk.
	718	88	plum
ℝ	340	118	blue violet, med.
	3607	87	plum, lt.
✖	156	118	blue violet, med. lt.
	3608	86	plum, vy. lt.
ǀ	341	117	blue violet, lt.
	3609	85	plum, ul. lt.
«	3747	120	blue violet, vy. lt.
	3689	49	mauve, lt.

Shaded portion indicates overlap from pages 59 and 60.



Stitch count: 168H x 169W
Design size: 12" x 12 1/8"

Instructions: Cross stitch over two threads on linen or over one thread on Aida, using two strands of floss. When two colors are bracketed together, use one strand of each.

Stitched by Pat Turner

FINISHING INSTRUCTIONS

Materials:

- 1 1/4 yd. coordinating decorator fabric
- 1/2 yd. light-colored lining fabric
- 2 1/4-yds. cotton cording
- Ruler
- Clover Hera Marker™ (temporary creasing tool, available at fabric stores)
- Coordinating sewing thread
- Polyester fiberfill
- Hand-sewing needle
- Sewing machine with zipper foot (optional)

Press stitched piece from wrong side, straightening as much as possible. Trim stitched piece to approximately 1/2" from stitching on all sides. Trim lining fabric to match stitched piece. Baste lining fabric to wrong side of stitched piece.

From decorator fabric, cut four 4" x 19" rectangles. Align one rectangle with cut edge on right side of stitched piece, right sides together; center rectangle so that equal lengths extend past top and bottom of stitched piece. Sew together, using a 1/2" seam allowance. (Seam should be flush with edge of stitching.) Press rectangle away from stitched piece. Repeat for left side of stitched piece.

Create bias-corner frame: Place stitched piece right-side up on a flat surface, with fabric rectangles smoothed out flat. Place a straight pin at the four corners of stitched design, excluding seam allowance. Using ruler and Hera Marker, draw a 45° line extending outward from corner of stitched design, indicated by straight pin, across fabric rectangles (see illustration on page 62). Repeat until a bias line is marked on top and bottom of both rectangles.

Align one 4" x 19" rectangle with top edge of stitched piece, right sides together; center rectangle so that equal lengths extend past left and right sides of stitched piece. Beginning at corner of stitched piece indicated by straight pin, sew together, using a 1/2" seam allowance and stopping when straight pin at opposite corner is reached. (**Note:** Rectangles should not be sewn to one another at this point.) Repeat process for remaining 4" x 19" rectangle and bottom of stitched piece.

Place pillowtop right-side up on a flat surface. Working with the right edge of top-side fabric rectangle, fold under corner of fabric rectangle so that folded edge lays against folded edge of adjacent rectangle. Finger press against fold line. Pin in place. With right sides together, sew rectangles together along creased line. Trim seam allowance to 1/2" and press seam allowance open. Repeat process to miter remaining three corners.

To create ruched cording, cut six rectangles 2 1/2" by width of fabric from decorator fabric. Join together at short ends, using a 1/2" seam allowance. Brin raw edges of fabric together; pin in place. Sew together, using a 1/2" seam allowance. Remove pins. Insert cording fabric tube, evenly distributing gathers. Using zipper-foot attachemnt on sewing machine, sew close to cording. Remove pins; trim seam allowance to 1/4". Beginning at bottom center, pin cording to right side of stitched

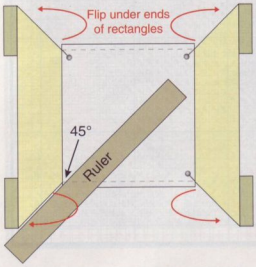
piece, matching raw edges. Hand baste cording in place; sew by hand or using a zipper-foot attachment. To join ends of cording, open tail end of cording fabric back to expose cording. At point where cording would cross, wrap cording with transparent tape and cut ½" beyond juncture. Hand sew ends of cording together and remove tape. Turn under one edge of fabric and overlap raw edge of opposing end. Whipstitch closed.

Trim pillow top, if necessary, to square up sides. From decorator fabric, cut a piece the same size as pillowtop. Beginning near bottom corner of pillow top, align seam allowance of cording with edge of fabric. Pin in place. Continue until begining point is reached, overlapping ends by ½". Baste in place. Remove pins.

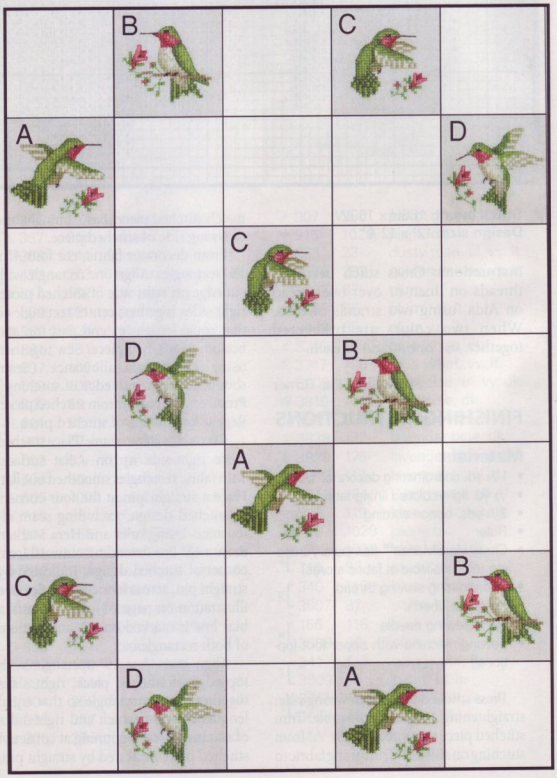
Place backing atop pillow front, right sides together and aligning raw edges. Using a zipper foot on sewing maching, sew together, using a ½" seam allowance and leaving a large opening at bottom edge for turning. (**Note:** Adjust seam allowance, if necessary, so that seam abuts edge of trim.) Clip corners to reduce bulk.

Turn pillow right-side out and press seams. Stuff pillow with fiberfill. Using a hand-sewing needle and coordinating thread, blind stitch 4" opening closed.

Finished by Becky Cade



Mitered Corners Illustration

Hummingbird Afghan Layout Diagram

Continued from page 37